

VOGUE



75¢
OCT. 15

How to look terrific and beat the weather

70 great fashions

THE WIG AND YOU

any time...any weather

VOGUE'S FAMOUS SUPER DIET

how to do it incognito

RICHARD BURTON

another day with Liz...

ANNAIS NIN

what men don't understand
about women

TRAVEL

China: jade and gold never seen before
Sikkim as seen by the Harrison Salisburys
Venezuela: what to see...what to wear

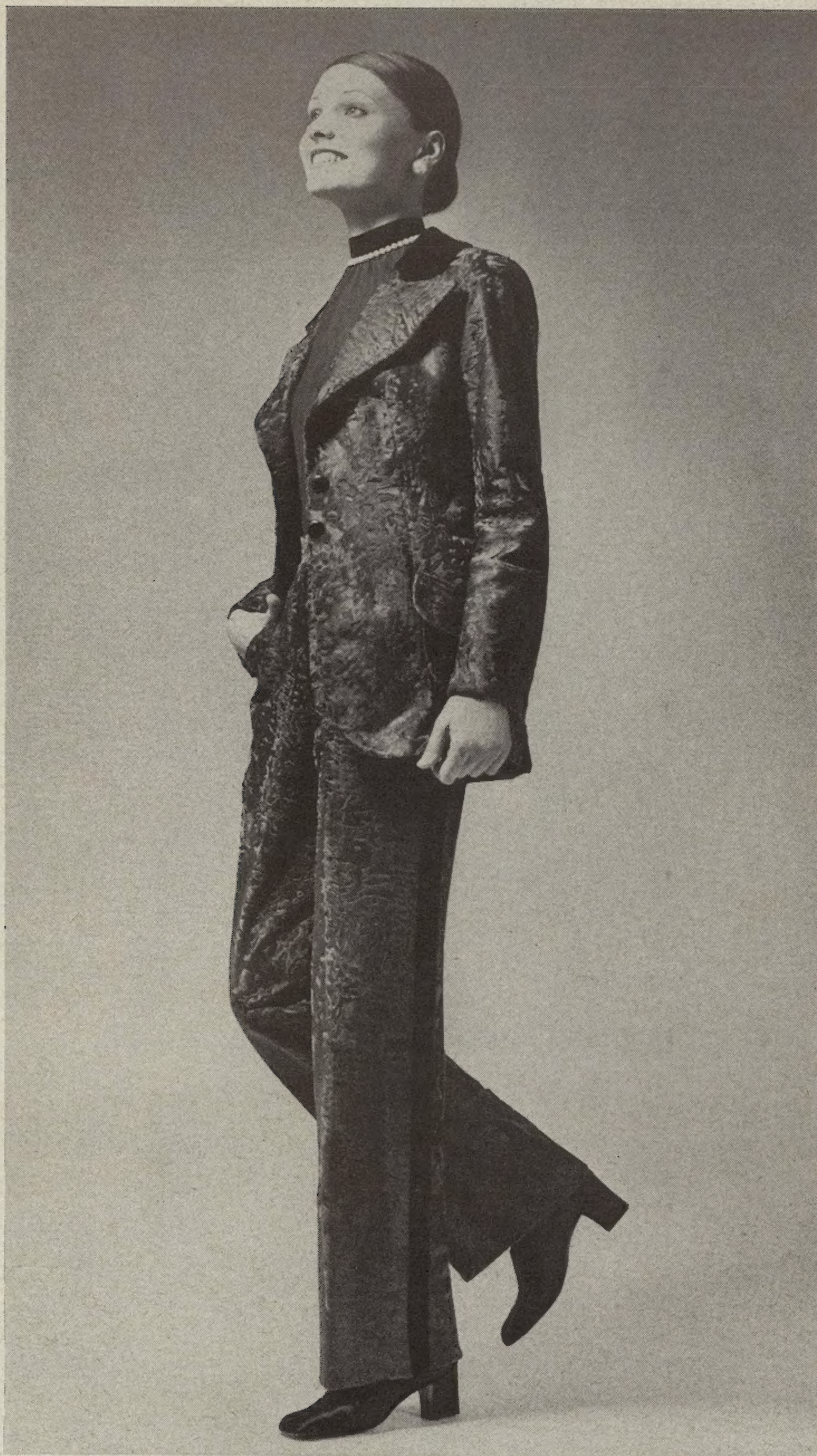
• —
C
• —
i
—
C
• —



New Infini. A beginning without end.

Parfums **CARON** Paris

Joe Elmer



EMERIC PARTOS' dinner suit in natural brown broadtail lamb* made to order in our workrooms. Fur Salon, Second Floor.

*All fur products labeled country of origin

ON THE PLAZA • NEW YORK
**BERGDORF
GOODMAN**
5TH AVE., 57 TO 58TH STREETS



AnneMarie Gardin

designs in the TREVIRA® ERA

Super-soft dress, shaped to swing. In 100% Trevira® polyester.

VOGUE

PERRY L. RUSTON, Chairman

ALEXANDER LIBERMAN, Editorial Director

GRACE MIRABELLA

Editor

Associate Editors:

KATE LLOYD

CARRIE DONOVAN

Art Director: PRISCILLA PECK

Managing Editor, Special Features: ROSEMARY BLACKMON

Copy Editor: EDITH LOEW GROSS

Executive Fashion Editor: CATHERINE DI MONTEZEMOLO

Senior Fashion Editors:

BABS SIMPSON NICOLAS DE GUNZBURG

Fashion Editors:

POLLY ALLEN MELLEN GLORIA MONCUR

DOROTHEA ELKON KEZIA TREVITT KEEBLE

LINDA FRANKEL Lingerie

KATHRYNE HAYS Shoes and Stockings

MARGARET INGERSOLL Fabrics

MAUREEN LIPPE Fabrics Associate

EMMY LOU KELLY Boutique Associate

Beauty Editor: JESSICA CANNE

Special Projects Editor: GLORIA SCHIFF

Los Angeles Editor: ELEANORE PHILLIPS

Paris Editor: SUSAN TRAIN

Rome Editor: CONSUELO CRESPI

Madrid Editor: ALINE ROMANONES

London Editor: ARABELLA VON WESTENHOLZ

Fashions in Living Editor: ALISON HARWOOD

Fashions in Travel Editor: DESPINA MESSINESI

Feature Associates: DALE McCONATHY

LORRAINE DAVIS

Feature Researcher: PATRICIA GRANT GARNER

Staff Writers: LYDIA McCLEAN MARY KLEVE

JANE OGLE KAREN ANDEREGG

SUSAN GREENSTEIN

Associate Beauty Editor: JEAN PIERSON

Assistant: MAUREEN MARWICK

Men's Page Editor: CAMILLE DUHÉ

Contributing Editors: ALLENE TALMEY

CECIL BEATON MARY ROBLEE HENRY

SUSANNA AGNELLI ROSAMOND BERNIER

SIMONA MORINI SHEILA DE ROCHAMBEAU

Copy Executives: JEANNE BALLOT WINHAM

VALORIE GRIFFITH WEAVER

ANDREA SMITH Research

Art Department:

EDMUND WINFIELD GERALD SLATER

CAROL KNOBLOCH

Model Assignments: SARAH SLAVIN

Administrative Assistants: GLADYS POHL

GLORIA GERSH Art FRANCES DECKER Features

Editorial Business Manager:

WILLIAM P. RAYNER

Consulting Editor:

DIANA VREELAND

Publisher: RICHARD A. SHORTWAY

Executive Editor: RUTH MCCARTHY

Promotion Director: J. HERBERT SILVERMAN

Marketing Director: BARBARA McKIBBIN

Merchandising Director: JACQUELINE LEVE

Merchandising Editor: PATRICIA HOWIE

Merchandising Projects Editor: ELIZABETH GROVES

Fashion Promotion Editor: JAYNE INGRAM

Promotion Managers: CAROL HARVEY

Promotion Creative Director:

CONSTANCE VON COLLANDE

Fashion Credits: ROSAMOND BELT

Fabric Marketing Editor: TOPSY BITTEL

SUSAN BENE

Advertising Manager: NEIL JACOBS

Business Manager: JOHN RODNEY

Retail Director: RICHARD McMAHON

Associate Advertising Managers:

WILLIAM D. LEAHON

CHARLES H. REINHARDT

ROBERT L. GROBERG

BRANCH OFFICES

Statler Building, Boston, Mass. 02116

Robert Brennecke, Mgr.

875 North Michigan Avenue, Chicago, Ill. 60611

Donald H. Koehler, Mgr.

3921 Wilshire Blvd., Los Angeles, Cal. 90005

Thomas J. Stewart, Mgr.

4 Place du Palais-Bourbon, Paris 7

Cyril N. Kuhn, European Manager

BRITISH VOGUE

Vogue House, Hanover Square, London, W. 1

FRENCH VOGUE

4 Place du Palais-Bourbon, Paris 7

AUSTRALIAN VOGUE

49 Clarence Street, Sydney

ITALIAN VOGUE

Piazza Castello 27, Milan

International Executive Editor:

MILDRED MORTON GILBERT

S. I. NEWHOUSE, JR. Publishing Director

VOGUE IS PUBLISHED BY

THE CONDÉ NAST PUBLICATIONS INC.

420 Lexington Ave., New York, N.Y. 10017

PERRY L. RUSTON President

BENJAMIN BOGIN Vice President

ROBERT J. LAPHAM Vice Pres.-Gen. Mgr.

HAROLD G. MEYER Vice President

DANIEL SALEM Vice President (Overseas)

J. PAUL YOUNG Vice President-Circ. Dir.

FRED C. THORMANN Treasurer

MARY E. CAMPBELL Secretary



DAVID BAILEY

COVER: Ready for the weather—Calvin Klein's classic mid-calf trench in water-repellent violet velveteen (Crompton fabric). About \$130. Bonwit Teller; Hutzler's; Swanson's; Sakowitz. Ship'n Shore shirt. Yardley's new Blue Angel Sigh Shadows light up the eyes, Psychic Coral glosses the lips. . . . The easy, pretty, side-parted wig that keeps its swing in any weather—Blaise, by General Wigs; of Ultra Dynel. Styled by Christophe Carita. Bonwit Teller; Garfinckel's, Washington, D.C.; Jordan Marsh, Florida; Swanson's.

FASHION

- 71 Vogue's Point of View
 72-83 How to Beat the Weather—the silver fox polo coat; the King Kong coat for men; the fur-lined raincoat; layers of capes, layers of knits; the brown velvet coat; leather-rimmed seal; the long raccoon coat; the short lamb jacket; the pile-lined trench; leather-trimmed lamb; the quilted raincoat; suède-belted lynx; the shearling duffle coat; the Inverness cape
 84-87 Ungaro's layered dressing—every layer a perfect look on its own, just right for changing environment
 88-89 Fast-paced layers from Courrèges—his marvelous new knits for any weather
 90-93 Cashmere, chamois, and suède—when the weather is subject to change, worn by Justine Cushing and Paula Pritchett
 118-127 Warm-up Clothes On the Go with Wigs—the black leather skirt; tweed Levi's; the plus-4 suit; the riding raincoat; the army-blanket pull; the waterproof jump; the Zorino coat; herringbone knickers and vest; the suède blazer
 128-129 Vogue Patterns: Layers of easy-way, everywhere knits
 136-143 Travel Plot—what to take, what to wear, what to see in the warm-climate lands: Sandra Feigen's Venezuelan journal
 144-146 Observations

BEAUTY AND HEALTH

- 28 Beauty Checkout: A four-minute exercise plan—the pose that refreshes; makeup . . . carrying on
 53 Ready Beauty
 104-105 Vogue's Famous Super Diet—how to do it incognito plus other new tips that make it lovable
 108 Beauty Bulletin: Wigs Today—Going to Everybody's Head
 110-117 Beauty Bulletin: The wig and you; answers to all your questions

FEATURES

- 94-97 China's Amazing Art Discoveries: Jade and Gold Body Suits. Photographed by Marc Riboud
 98 Anaïs Nin Talks About Being a Woman
 100 Penelope Gilliatt Talks About "Sunday Bloody Sunday." By Nora Sayre
 102 "Sunday Bloody Sunday." Reviewed by Polly Devlin
 106 People Are Talking About . . . Melba Moore
 128 How to Beat the Weather. By Quentin Crewe

FASHIONS IN LIVING

- 62 Fête for a King: New Designs, New Ideas Sweeping West from Iran

TRAVEL

- 130-133 Dauntless Travelers: Mr. and Mrs. Richard Burton Spend a Normal, Outrageous Day in Mexico. By Richard Burton
 134 Enlightened Travelers: Mr. and Mrs. Harrison E. Salisbury—their views of Sikkim
 136-143 Travel Plot: The Real-Life Journal of Sandra Feigen in Venezuela

REGULAR FEATURES

- 16 Vogue's Fashions in Travel: Venezuela Talk. By Despina Messinesi
 60 Vogue's Notebook: Grand Slam in Paris
 64 Horoscope. By Maria Elise Crummere
 66 Food Gazette. By Maxime McKendry
 69 Men in Vogue

Copyright © 1971 by The Condé Nast Publications Inc. All rights reserved. Printed in the U.S.A.

VOGUE INCORPORATING VANITY FAIR IS PUBLISHED SEMI-MONTHLY, EXCEPT FOR THE MONTHS OF MAY, JUNE, JULY, AND DECEMBER, WHEN IT IS PUBLISHED MONTHLY. SECOND CLASS POSTAGE PAID, AT NEW YORK, N.Y., AND AT ADDITIONAL MAILING OFFICES. SUBSCRIPTIONS: IN U. S. AND POSSESSIONS, \$10 FOR ONE YEAR, \$17 FOR TWO YEARS, \$22 FOR THREE YEARS. IN CANADA, \$11 FOR ONE YEAR, \$19 FOR TWO YEARS, \$25 FOR THREE YEARS. ELSEWHERE, \$15 FOR ONE YEAR, PAYABLE IN ADVANCE. SINGLE COPIES IN U. S. AND CANADA, 75c. FOR SUBSCRIPTIONS, ADDRESS CHANGES, AND ADJUSTMENTS, WRITE TO VOGUE, BOX 5201, BOULDER, COLORADO 80302. SIX WEEKS ARE REQUIRED FOR CHANGE OF ADDRESS. PLEASE GIVE BOTH NEW AND OLD ADDRESS AS PRINTED ON LAST LABEL.

Postmaster: Send Form 3579 to Vogue, Box 5201, Boulder, Colorado 80302

Vol. 158, No. 7, Whole No. 3067



ANDREA invents WASH 'N WEAR Eyelashes

Introducing the Easy Care—Easy Wear Eyelash, the soakable droop-proof miracle lash that's self-curling, self-renewing, floating-light, virtually indestructible. The most practical thing that's happened to beautiful lashes, to keep them beautiful, since ANDREA made them fashionable. In a fabulous flotilla of ANDREA styles, at better cosmetics counters. \$5.00.



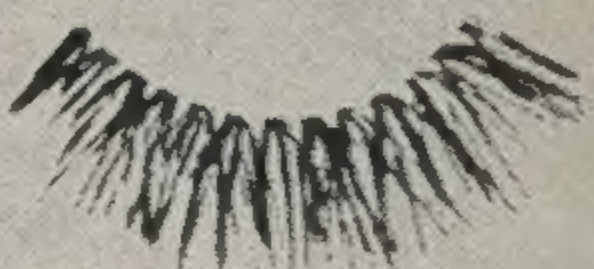
Dip-Tips



See Nymphs



Surfers



Swansweeps



Hi-Tides



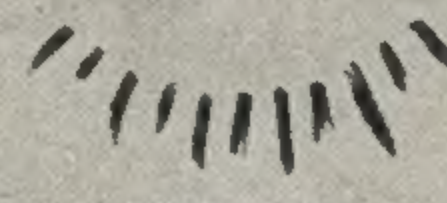
Deep Sees



Scuba-Dubas



Loreleis



Undersees

ANDREA

Your Personal Eyedresser

AVAILABLE AT
 J. L. HUDSON'S, MACY'S—CALIF.,
 JOSEPH MAGNIN—CALIF. & NEVADA
 AND OTHER FINE STORES

Geoffrey Beene believes in the casual fur. Swakara.

"I try to handle fur as I do fabric. Simply and casually. And Swakara works with the suppleness of a fine fabric," says Geoffrey Beene.

Geoffrey Beene belts it. Wraps it. A whole casual collection in Swakara for Dan Grossman of New York. And his gentle genius is reflected in this wrapped and belted natural white Swakara broadtail coat, edged in leather.

Swakara broadtail lamb from South West Africa is the perfect designer's fur. It's been specially bred to be light and supple. With a shimmery, lustrous watered silk look. A fur so versatile it can be tailored to fit your every fashion mood. From elegante to sportive.

Geoffrey Beene for Dan Grossman believes in Swakara.

So will you.

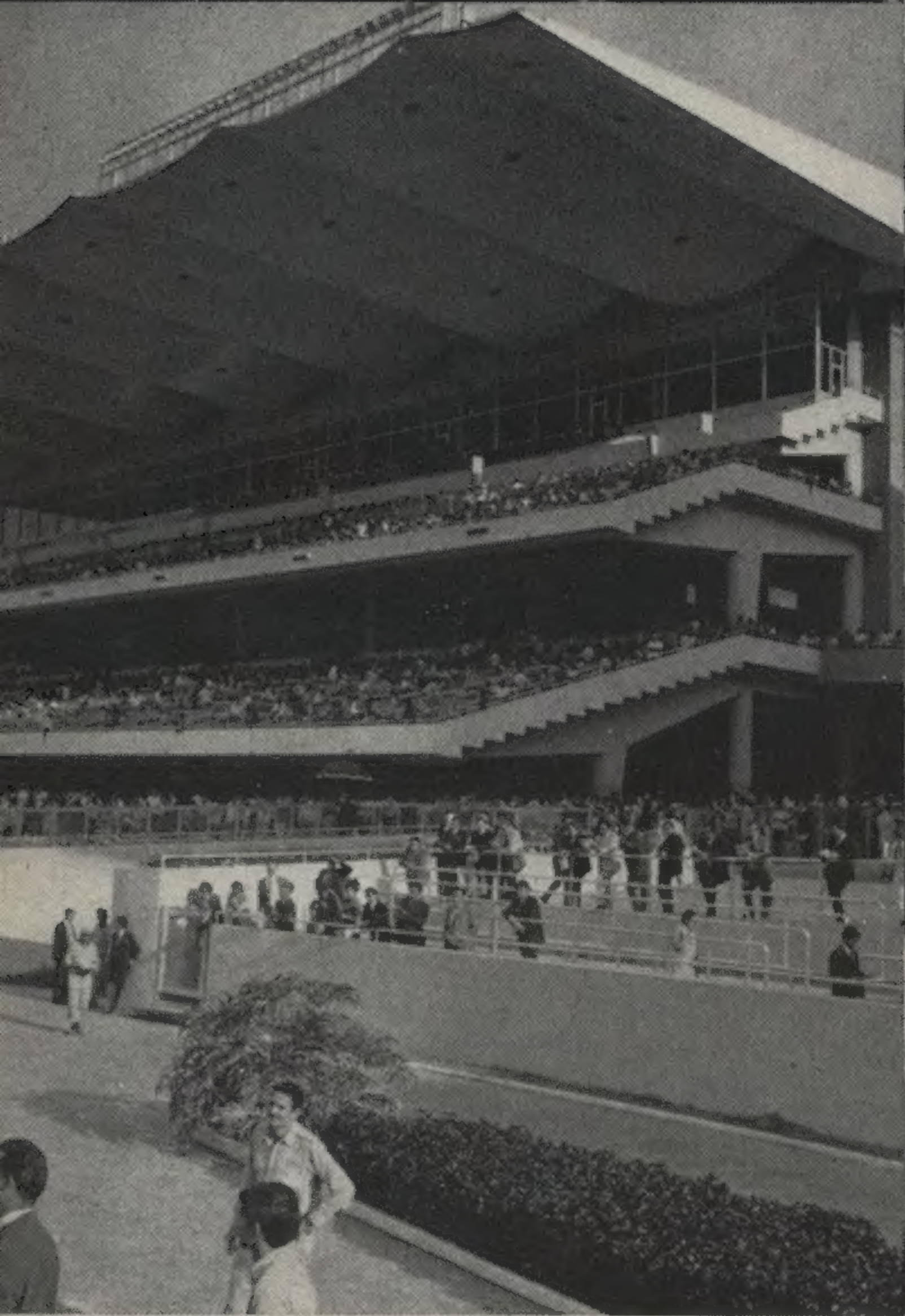
swakara®
The designer's fur.



Available at: B. Altman & Co., New York; Bullock's Wilshire, Los Angeles; Joseph Magnin, San Francisco; Blum's-Vogue, Chicago; Swanson's, Kansas City; Montaldo's, Davidson's, Indianapolis; Julius Garfinkel, Washington, D.C. Or write or call Swakara Fur Information Bureau, 575 Madison Ave., New York, N.Y., (212) 755-2130.



**MAKING HEADLINES AT BONWIT'S FIRST FOR THE ELEGANT NEW FASHIONS—THE PRETTYCOIF WIG!
A Petite beauty from the Great Masters Color Collection created by General Wig. Soft, feminine and
utterly carefree in Ultra Dynel® modacrylic. Head for it now in our Wig Bar, New York and all stores**



wilroy

introduces Antron* III

*Du Pont's new cling-resistant fiber

Venezuela suya *The Country in the South American Caribbean*

Perhaps you'll discover a faster pace, step from cactus and cove into the kind of fleet life Canoneros are made from and fortunes are won by a nose. La Rinconada, just far enough away from Caracas to offer its most breathtaking view—a skyline framed with mountains, a post-time panorama.



Wilroy's got the gear to put every 6 to 18 in top racing form, Americana colors . . . via a thoroughbred blazer in navy and white, \$54, bright white pull-on pleats, \$24, both in crisp Dacron* polyester . . . taking a Travellura® red, white and blue sleeveless shell of Antron* III nylon, \$20. Opposite page, a mock-button breeze-of-a-dress, light as a whisper at weigh-in, red and navy or black and green Antron* III nylon, \$60. Country & Casual, Third Floor.

*Registered Du Pont trademark

ON THE PLAZA • NEW YORK
**BERGDORF
GOODMAN**
5TH AVE., 57 TO 58TH STREETS



wilroy

introduces Antron* III

*Du Pont's new cling-resistant fiber

Venezuela
suya

The Country in the South American Caribbean

Your Venezuela might be reflections of history shimmering in an azure pool at the Plaza de los Proceres . . . strolls through churchyards and side streets, clicking along cobblestones that once led a liberator into legend . . . afternoons museum-hopping, drinking in the art and attitudes of a people patterned in tradition.



Wilroy goes from our Plaza to yours . . . takes on history and gives it dash. A dress, rich in paisley, bares soft shoulders (above) against one of the many museums in and around Caracas . . . a shawl-on-the-fringe wraps it up in the same swirly black, red and white, \$60. Opposite page, a tall, sleek monument-of-a-dress cheers the independence of length and leg, buttons open over compadre pants, in red flowers with black dots or blue with green, \$100. Both Travellura® dresses, 6 to 18, in Antron* III nylon. Country & Casual, Third Floor.

*Registered Du Pont trademark

ON THE PLAZA • NEW YORK
**BERGDORF
GOODMAN**
5TH AVE., 57 TO 58TH STREETS

Reid Meredith
introduces a
new wig called
The Lovely Lady.™

You were a knock-out in those wedgies and sweater sets. At the USO guys in khaki yelled their heads off whenever you walked in. And you're better looking now than you ever were. Keep it up, why don't you? We will help. With The Lovely Lady, our first really new wig in a long time, made of a special modacrylic fiber. It comes in shades like Smoked Pearls, Gazelle, Chablis, Thunder Grey. It's easy to style, and weighs less than 2½ ounces. The Lovely Lady costs \$85.00. It looks good with pearls and diamonds and the supermarket and an airline ticket to romantic places.

We remembered you. Reid-Meredith, Inc.

It's
for the girls
who swiped
ash trays from
The Stork Club.



A mobility
of black.
Rayon matte
jersey,
necklace of
gilt. \$130.

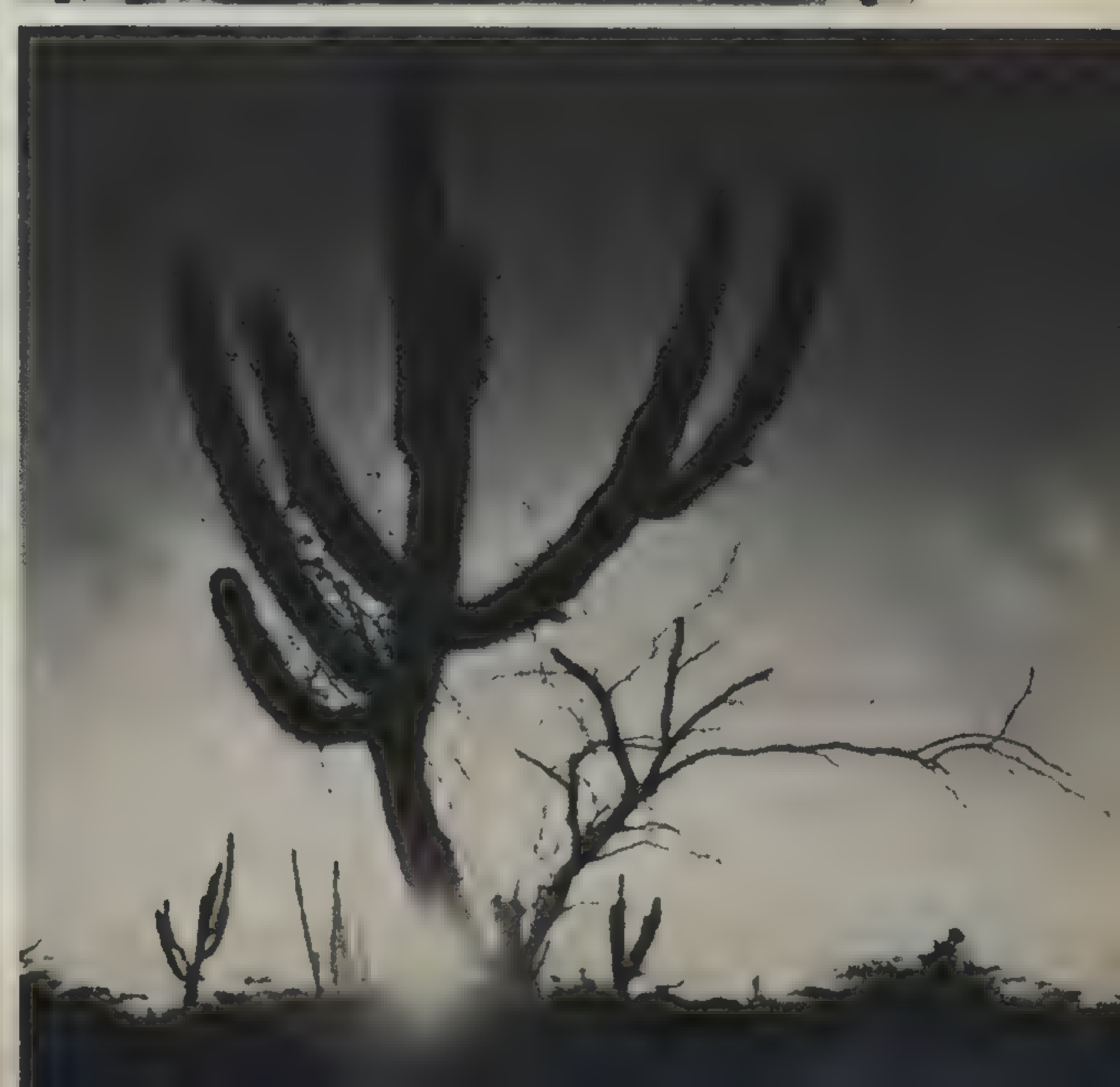
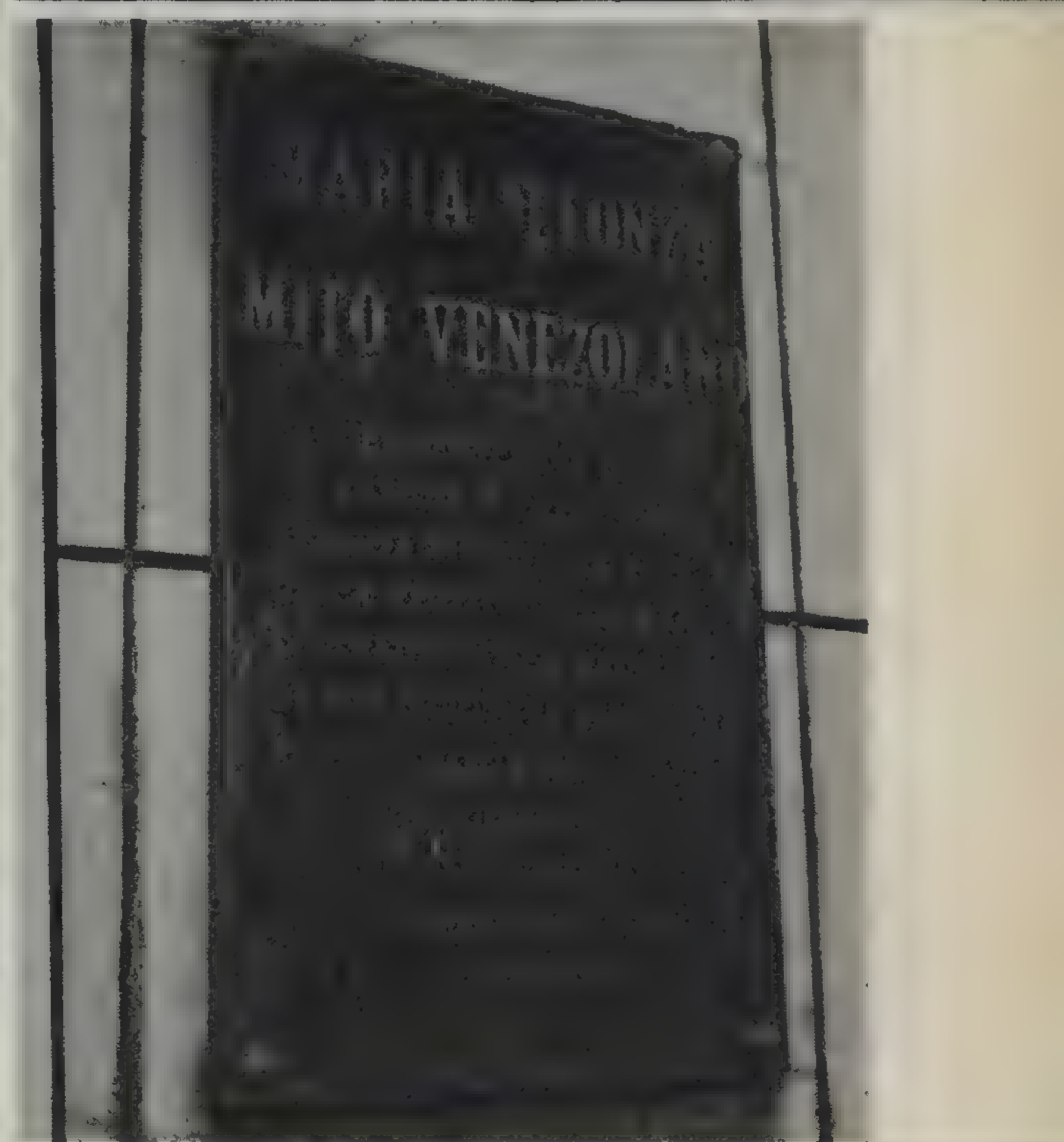
VERY *Saks Fifth Avenue*

Venezuela suya

WELCOME TO THE COUNTRY IN THE SOUTH AMERICAN CARIBBEAN...

A country with a lifestyle all its own. Delightful climate all year round. 1700 miles of golden beaches. Vast jungles to explore. Warm, hospitable people. And its cosmopolitan capital, Caracas, is a city of superlatives with incomparable hotels, restaurants, and non-stop nightlife. Discover its wealth of historic sites, among them the statue of mystical goddess, Maria Leonza. Savor its contemporary side—boutiques, museums, sports, cultural events. And it's all just four hours from New York on the luxurious Super-Stretch jets of VIASA, Venezuelan International Airways.

Rizik Brothers, Inc.
WASHINGTON, D.C.





Wilroy — the fashion name that travels everywhere, no matter what the climate or season. Opposite, sightseeing in a wildflower-printed **Travellura**[®] dress of **Antron**[®] **III** nylon, the incredible new fabric that moves with the body but resists clinging. 6-18. \$52.

This page, before a work by Alejandro Otero at the Museo de Bellas Artes (also noted for the Soto kinetic sculpture above), stunning separates—a tropical evening fantasy and a classic blazer look. Left: Turtleneck blouse. 8-18. \$20. Floral skirt. 8-18. \$36. Both, **Travellura**[®] fashions of **Antron**[®] **III** nylon. Right: Twillroy[®] blazer in printed paisley. 6-18. \$60. Fit-and-flair pants. 6-18. \$22. Both in Dacron[®] polyester. **Travellura**[®] shirt of **Antron**[®] **III** nylon. 8-18. \$20.

*Du Pont Registered Trademark.

Prices slightly higher in the west. For additional stores, see page 16.

wilroy





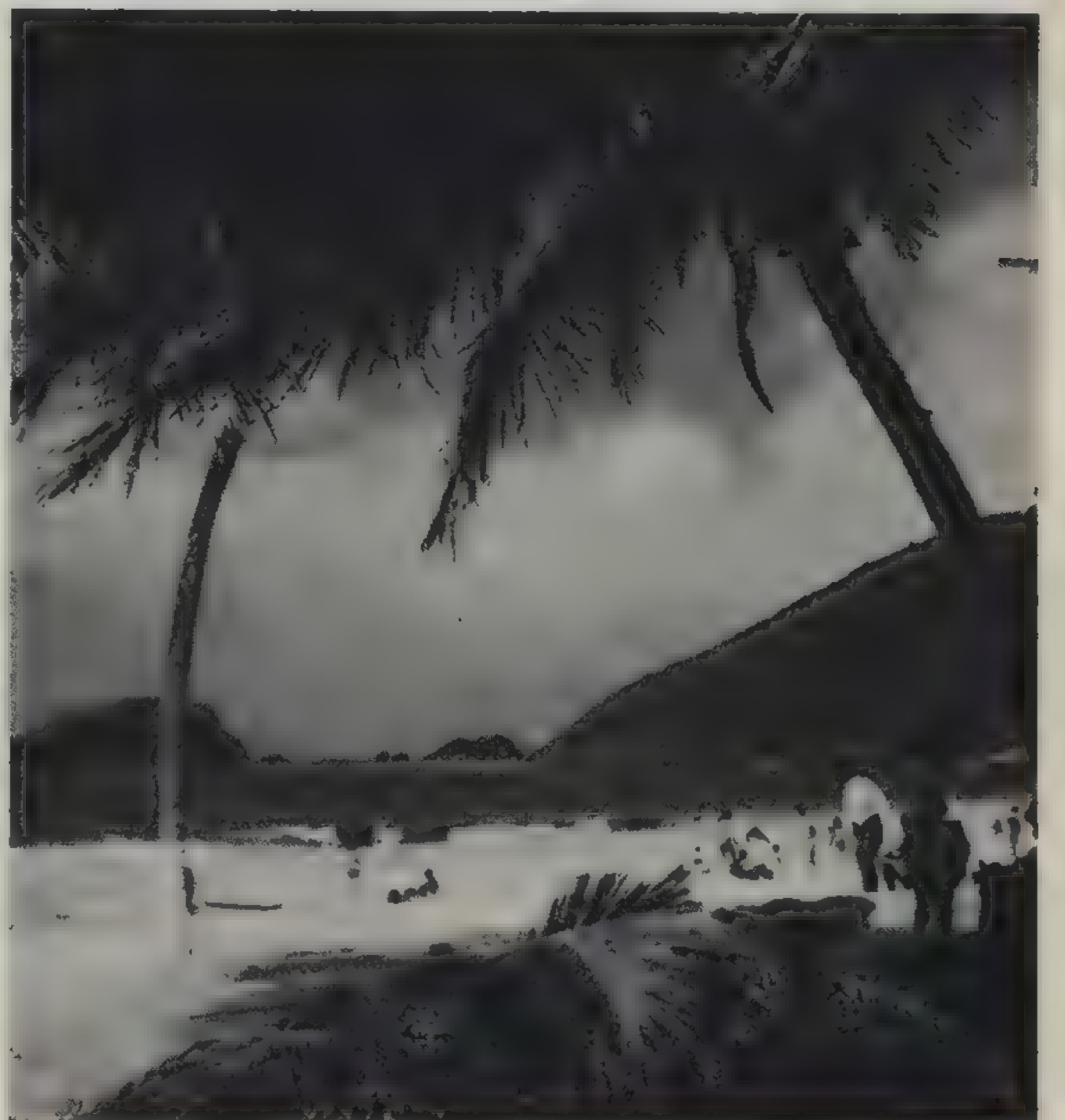
wilroy

This page, exciting print and color reminiscent of lush tropical gardens—**Travellura**® dresses in non-static, cling-resistant **Antron*** III nylon. Long dress in island-flower print with fringed shawl. 6-18. \$80. Paisley-patterned A-line dress. 6-18. \$52.

Opposite, Dacron* polyester safari suit. Skinny Ribroy* belted jacket. 6-18. \$50. Skinny Ribroy* pants. 6-18. \$24.

*Du Pont Registered Trademark

Prices slightly higher in the west. For additional stores, see page 16.



JORDAN



Venezuela suya

WELCOME TO THE COUNTRY IN THE SOUTH AMERICAN CARIBBEAN...

Enjoy the marvels of Caracas from its fashionable hotels. The Hotel Tamanaco (top left) is an Intercontinental Hotel with 600 rooms, a magnificent pool and 39 acres of tropical gardens. The Caracas Hilton (middle left) boasts 500 rooms and overlooks the spectacular mahogany gardens of Los Caobos. International cuisine and a world of conveniences make it a virtual paradise. From Caracas, explore coastal towns, such as Coro (bottom left) with its colonial pastel houses and cobblestone streets. Another concept of paradise is the Island of Margarita, off the east coast. Called the Isle of Pearls, it remains unspoiled, peaceful, dotted with fishing villages. Laze about on its beaches (opposite). Visit its historic forts. Taste its succulent oysters. Shop for natural pearls and native crafts or go boating in a mangrove lagoon... It's the best-kept secret in the Caribbean.



MARSH
MIAMI

THE WILROY TRAVELLERS®

featured on pages 12-15 are available at these fine stores. For travel hints, send 25¢ for the WILROY TRAVELLER® GUIDE. WILROY, 498 Seventh Ave., New York, N.Y. 10018

L.L. BERGER—BUFFALO, N.Y.
BLUM'S-VOGUE—CHICAGO, ILL.
THE DIAMOND—CHARLESTON, W.VA.
FLAH'S—ALBANY & SYRACUSE, N.Y.
G. FOX—HARTFORD, CONN.
HUTZLER'S—BALTIMORE, MD.
JENSS—AMHERST, N.Y.
EDW. MALLEY—NEW HAVEN, CONN.
MAY D&F—DENVER, COLO.
MEIER & FRANK—PORTLAND, ORE.
SIBLEY'S—ROCHESTER, N.Y.
SWANSON'S ON THE PLAZA—KANSAS CITY, MO.

Alexandria, La	Weiss & Goldring	Howard Beach, N.Y.	Josie's Place	Plainview, N.Y.	Ruth Yohay
Alhambra, Calif	Briggs	Hubbard Woods, Ill.	Maggie's	Plattsburgh, N.Y.	Merkel's
Allenhurst, N.J.	Dorothy Rose	Indianapolis, Ind.	Nancy Powers	Pontiac, Mich.	Alvin's
Alentown, Pa.	Betty Cobb	Iowa City, Iowa	Four Seasons	Portage Park, Ill.	Victor's
Amherst, Mass.	House of Walsh	Irrington, N.J.	Ilisan	Pottstown, Pa.	Kessler's
Ansonia, Conn.	Theresa's	Ithaca, N.Y.	Campus Boutique	Poughkeepsie, N.Y.	Up-To Date
Asbury Park, N.J.	Dainty Apparel	Jamaica, N.Y.	Country Club Fashions	Providence, R.I.	Betty's of Providence
Aurora, Ill.	Jean's	Jamestown, N.Y.	Nord's	Queens Village, N.Y.	Arlene Stiller
BalaCynwyd, Pa.	Betty Abrams	Jenkintown, Pa.	Fran Stei	Racine, Wisc.	The 1700 Shoppe Ltd.
Baldwin, N.Y.	Terri Baird	Jersey City, N.J.	Sherri Ann	Raleigh, N.C.	Tyler House
Baltimore, Md.	Boutique 527	Johnstown, Pa.	Martin's	Ridgewood-Paramus, N.J.	Cashmere Boutique
Bay Harbor Islands, Fla.	Stella's Originals	Juno Beach, Fla.	Priscilla's	River Forest, Ill.	Ruth Jones
Bayside, N.Y.	Hillie Rosenthal	Kenosha, Wisc.	Musler's	Rochester, N.Y.	Projansky
Belleville, N.J.	Edmar's	Kew Gardens, N.Y.	Leona Pick	Rockville Center, N.Y.	Gloria Balsam's Boutique
Belmont, Mass.	Town & Country	King of Prussia, Pa.	Novell's	Rogers Park, Ill.	L. Star
Berkeley, Calif.	Sather Gate Apparel	Lafayette, La.	Altman's	Roslyn, N.Y.	The Fifth Season
Bethesda, Md.	Claire Dratch	Lake Hiawatha, N.J.	Tony Ruda	Rye, N.Y.	Couture Anonymous
Big Springs, Texas	Swartz	Lakeland, Fla.	Joyce Corner	Salem, Mass.	L.H. Rogers
Biloxi, Miss.	Dorothy Brown	Lake Success, N.Y.	Libbe's	Salinas, Calif.	The Lady Shop
Binghamton, N.Y.	Drazen's	Lancaster, Pa.	Showcase of Fashion	Salisbury, Md.	Edythe's Sportswear
Bloomington, Minn.	Anthony's	Langley Park, Md.	Ruth Rider	Salt Lake City, Utah	Halmar of Sugarhouse
Boca Raton, Fla.	Russo's	Lansing, Ill.	Key Club Fashions	San Antonio, Texas	Harris Shop for Pappagallo
Boylston, Mass.	Worth's	Laredo, Texas	Polly Adams	San Bernardino, Calif.	The Highlander Shoppes
Braddock, Pa.	Jaeson's	Las Vegas, Nev.	Jack Slato Women's Apparel	San Clemente, Calif.	Sax of Tustin
Bridgeport, Conn.	D.M. Read	Latham, N.Y.	Country Miss	Sanlurce, P.R.	Edith Tress
Brighton Beach, N.Y.	Clara's Dress Shop	Lebanon, Pa.	Logan's of Lebanon	Sarasota, Fla.	The Sport Shop
Bronx, N.Y.	Eaton Dress Shop	Liberty, N.Y.	Marcia's	Saratoga, N.Y.	Mr. Jacks
Bronxville, N.Y.	Jorie's	Liberty Plaza, Ohio	Hartzell's Rose & Sons	Scarsdale, N.Y.	Mary Rothman
Brooklyn, N.Y.	Harper's of Kings Highway	Lincroft, N.J.	The Joy Shop	Scranton, Pa.	Florence Hinerfeld
Buffalo, N.Y.	Jenny Shop	Linden, N.J.	Edmar's	Scotia, N.Y.	Mr. Charles Knitwear
Burlingame, Calif.	Robt W. Gates	Livingston, N.J.	Tina's of Livingston	Seekonk, Mass.	Jackie Shop
Calvert St., D.C.	Saru Dress Shop	Long Beach, N.Y.	The Town Shop	Shaker Heights, Ohio	Hari's
Cambridge, Mass.	Gertrude Singer	Los Angeles, Calif.	Bundi's	Sheepshead Bay, N.Y.	Sydelle's Dress Shoppe
Carmel Valley, Calif.	House of Lyn	Los Gatos, Calif.	Idamina's	Shorewood, Wisc.	Ladies Haberdashery
Cedarhurst, N.Y.	Jennie Shop	Lynbrook, N.Y.	Ann & Rae Boutique	Short Hills, N.J.	Tepper's
Chellenham, Pa.	Elizabeth Molnar	Lynn, Mass.	Vogue Apparel	Silver Spring, Md.	Blanche's Fashions
Chester, Pa.	Dana's	Madison, N.J.	Margay Shop	Sioux Falls, S.D.	Julia Iverson
Chestnut Hill, Mass.	Lenard's	Malverne, N.Y.	Jean's	Skokie, Ill.	Valley Vogue
Chestnut Hill, Pa.	Lady Morgan Fashions	Mamaroneck, N.Y.	Jane Allen	Snyder, N.Y.	House of Elan
Chey Chase, Md.	Myrna of Westwood	Marathon, Fla.	The Port Hole	Society Hill, Pa.	Monya Block
Cincinnati, Ohio	The Hot Line	Marblehead, Mass.	Lyn Hausman	Sommerville, N.J.	Vogel's
Clarksburg, W. Va.	Broad's	Marquette, Ohio	Betty Lee Shoppe	Southern Park Mall, Ohio	Hartzell's Rose & Sons
Coconut Grove, Fla.	Smart Shop	McAllen, Texas	The Carriage Shoppe	Southland, Pa.	Jaeson's
Coral Gables, Fla.	Ruth Fenton's Appropos	McKeesport, Pa.	Jaeson's	South Miami, Fla.	Caprice, Inc.
Coronado, Calif.	Kippy's	Menden, Conn.	Ann Grace	Springfield, Mass.	Gay Lee
Corpus Christi, Texas	Godwin Shop	Merion, Pa.	Wonder Corner	Stamford, Conn.	Ethel Allan
Coytesville, N.J.	The Dress Den	Merion Station, Pa.	Laura Rose	State College, Pa.	Kahn's Dress Shop
Cranston, R.I.	Pauline's Dress Shop	Miami Beach, Fla.	Fashion Studio	Streator, Ill.	Opdyke's
Dallas, Texas	Lester Melnick	Mid Valley, N.Y.	Mamselle	Stowe, Pa.	Madaras Fashions
Danbury, Conn.	Sylvia Barry	Midford Conn.	Esther's	Summit, N.J.	Jeannette Shop
Danville, Ill.	Places III	Milville, N.J.	Prince's	Surfside, Fla.	Louis Haffel
Darien, Conn.	Darien Sport Shop	Milwaukee, Wisc.	Hixon's	Swampscott, Mass.	Cele Taylor
Davenport, Iowa	William Mundy	Minneapolis, Minn.	Saks Smartwear	Syosset, N.Y.	Post & Co
Daytona Beach, Fla.	Sussman's	Monroeville, Pa.	Jaeson's	Tallahassee, Fla.	Kristin Stagfield House of Fashion
Deal, N.J.	Lor-Anne	Monticello, N.Y.	Casual Shop	Tenafly, N.J.	Alice Cooper
Delmar, N.Y.	Town & Tweed	Moon Township, Corapolis, Pa.	Gemini Fashions	Thensville, Wisc.	Betty Johnson
Detroit, Mich.	Nat Greene	Morristown, N.J.	M. Epstein	Toledo-Franklin Mall, Ohio	Nat Greene
Disneyland Hotel, Calif.	Lido Fashions	MT Kisco, N.Y.	Abel's	Troy Oakland Mall, Mich.	Alvin's
Douglas, N.Y.	Ida Rose	MT Prospect, Ill.	Creations by A Dora	Tustin, Calif.	Sax of Tustin
Downers Grove, Ill.	Dianne's Boutique	MT Vernon, N.Y.	Gert's Fashions	Utica, N.Y.	Best Hat Shop
Dundee, Ill.	Beatrice Dorsey	Nanuet, N.Y.	Feder's	Venlor, N.J.	Ronette's
Eagle Pass, Texas	M. Riskind	Naples, Fla.	The Ultimate Look	Verona, N.J.	Evenson's
Eastwood Mall, Ohio	Hartzell's Rose & Sons	Newark, N.J.	Gertrude Levy	Village of Cross Keys, Md.	The Village Set
Elmhurst, Ill.	Country Club Fashions	New Bedford, Mass.	Gollis of New Bedford	Walnut St., Pa.	Hensel Gowns
Encino, Calif.	Covy's	Newburgh, N.Y.	Kassel's	Waterbury, Conn.	Freeman's
Endicott, N.Y.	Lee's	New Canaan, Conn.	Cherida	Watertown, N.Y.	Melmar Ltd.
Englewood, N.J.	Elaire Ames	New Hartford, N.Y.	E. Cramer & Sons	Wayland Square, R.I.	Town & Country
Erie, Pa.	Matilda's Town & Country	New Haven, Conn.	Esther's	Wayne, Pa.	Kay's
Fairfield, Conn.	Fairfield Dept. Store	New Hyde Park, N.Y.	Barbara Luckver	Wellesley Mass.	Coleman's
Fall River, Mass.	Arlene Booth	New London, Conn.	N.J. Gorra	Westbury, N.Y.	Country Corner
Flushing, N.Y.	Jayne	Newport Beach, Calif.	Lido Fashions	West Chester, Pa.	Hoberman's
Forest Hills, N.Y.	Frances	Newtown Square, Pa.	Milt Finkel's Country Shop	Westfield, N.J.	Felice
Forest Point, Wisc.	Town & Country	New York, N.Y.	Ramond's	West Hartford, Conn.	Siegel Shop
Frankford, Pa.	Fair Lady Shop	Norfolk, Va.	Sarah Cohen	West New York, N.J.	Gail Brown Sportswear
FT. Lauderdale, Fla.	Dainty Apparel	Norristown, Pa.	Charming Shoppe	West Philadelphia, Pa.	Rose Goldstein
FT. Walton Beach, Fla.	Wilson's Fashions	No. Bellmore, N.Y.	She's Boutique	Westport, Conn.	Country Casuals
Geneva, Ill.	The Powder Box	No. Platte, Neb.	Hirschfeld's	West Warwick, R.I.	Maxine's
Georgetown, D.C.	Muriel Mafrige	No. Syracuse, N.Y.	E. Cramer & Sons	White Plains, N.Y.	L.A. Shulman
Germantown, Pa.	Helen Siki	Oak Brook, Ill.	Victor's	Wichita Falls, Texas	Elwyn Shop
Glen Cove, N.Y.	Village Clothes Tree	Oak Park, Ill.	Pink Veranda	Wilkes Barre, Pa.	Peters Boutique
Glen Falls, N.Y.	Merkel & Gelman	Ogontz, Pa.	G.W. Hannes	Williamsport, Pa.	Lynn Hayes
Glenside, Pa.	Nita Wasserman	Old Orchard, Ill.	Victor's	Wilmington, Del.	Berlie Del Lago
Gold Coast, Ill.	Bertie's	Omaha, Neb.	Wolf Bros.	Winnethka, Ill.	Hamilton Shop
Grand Rapids, Mich.	Alice Jane Dows	Oradell, N.J.	Rosalind Shop	Winter Park, Fla.	Proctor Shops
Great Neck, N.Y.	Wicksbury	Overbrook, Pa.	Sadye's Dress Shop	Woodhaven, N.Y.	Gio-More Frocks
Greenwich, Conn.	Little Women	Oxford Circle, Pa.	Evelyn's Originals	Woodmere, N.Y.	Sadie Faust
Greenwich Village, N.Y.	Carol Blane	Painted Post, N.Y.	Mary Kirkland	Woodsstock, N.Y.	Morgan Ballou
Grosse Pointe Farms, Mich.	Touch of Elegance	Palm Desert, Calif.	Earlene's	Worcester, Mass.	Marcus Co.
Hackensack, N.J.	Knitwear Shoppe	Palm Springs, Calif.	Curt Lederer	Wyncoke, Pa.	Helen Caro
Haddon Heights, N.J.	Debbie Shop	Paramus, N.J.	The Cocked Hat	Xenia, Ohio	Sportique
Hallington, Texas	Lila Jean's	Paramus, N.J.	Fashion Boutique at the Corset Bar	Yonkers, N.Y.	Mimi
Harrisburg, Pa.	Junior Dress Shop	Paramus, N.J.	Ella Pryor Fashions	Youngstown, Ohio	Hartzell's-Rose & Sons
Hatboro, Pa.	Suburban Lady	Paramus, N.J.	Claire's Fashions		
Hawthorne, N.Y.	Edna's Fashion Whirl	Paramus, N.J.	Sarah's Dress Shop		
Hialeah, Fla.	Sandrelli's	Paramus, N.J.	Cross Country Clothes		
Hicksville, N.Y.	Gloria's Clothes Line	Paramus, N.J.	Ruth Young		
Highland Park, Ill.	Fel Co	Paramus, N.J.	Miss Agnes Fashions		
Holland, Mich.	Margret's	Paramus, N.J.	Jacqueline Shop		
Holyoke, Mass.	Zal's	Paramus, N.J.	Tepper's		
Honesdale, Pa.	Bette's Boutique	Paramus, N.J.			
Houston, Texas	Esther Wolf	Paramus, N.J.			

VOGUE'S FASHIONS IN TRAVEL

VENEZUELA TALK

By Despina Messinesi



Where's VENEZUELA: Some people imagine it is a distant land somewhere in South America. To be precise, the fascinating country of Venezuela is at the bottom of the warm Caribbean, has miles and miles of enviable coast on the northern tip of South America. More than twice the size of California, Venezuela seems like its own continent with its economic treasures, its extravagantly varied scenery.

CARACAS: In Venezuela's springtime capital city, Tamana-co, Inter-Continental's lively, efficient hotel that is shaped like a Mayan pile, has hairdresser, lake-sized pool, open-air restaurant and bar, quick counter-meals. Third wing opening in January. . . . Caracas Hilton rises like a tower in the middle of the city above Los Caobos Park. A string of restaurants, enormous terrace pool at treetop level.

What's CONAHOTU? Short for the Venezuelan Tourism Corporation. Conahotu, a name visitors learn to roll off, owns and runs—among other things—a string of excellent hotels at the best spots around the country. *Turismo* is at its best in Venezuela—an industry, one of many major ones, but not the only life-line of the national economy: a comfortable, unpressured feeling

that rubs off gently.

Four Conahotu hotels, all with pools: On Margarita Island, Hotel Bella Vista on the beach; rooms in the new wing overlook two bays—fishing boats, blue nets drying on pink sand. . . . In Cumaná, Hotel Cumanagoto; open-air lobbies, rattan furniture, palm-edged beach, second-floor dining room. . . . In Coro, Hotel Miranda; almost walking distance from the airstrip. Sun-yellow breakfast room, bar with photo murals of Venezuela, large rooms, broad corridors, especially charming manager. . . . In Mérida, Hotel Prado Rio on the slopes of snowed Andean peaks; balconied Swiss chalet, polished floors, stone fireplaces, jukebox. . . . In Maracaibo, Inter-Continental's streamlined Hotel Del Lago overlooks the lake; overnight laundry service, hairdresser, good steaks, pool, lake skiing.

GETTING THERE: Viasa, Venezuela's International Airline, is great on flying people to Caracas from North and South America, from Europe and the Caribbean. New York to Caracas is a four-and-a-half-hour flight. No time change. No jet lag. Around Venezuela, the air routes of Avenza and Aeropostal do a fine job. Charter for small planes can be arranged through the Caracas Aeroclub. ▼



VAN CLEEF & ARPELS®

World-Famous Jewelers

NEW YORK 744 FIFTH AVENUE • BEVERLY HILLS 300 NORTH RODEO DRIVE • PALM BEACH 249 WORTH AVENUE • PARIS • MONTE CARLO • CANNES • DEAUVILLE • GENEVA

Jewelry designs copyrighted



Cover Girl Cybill Shepherd

Cover Girl Part 2: Your Eyes



Cybill Shepherd's eye make-up has to be more than beautiful. It has to be gentle, too.

Cover Girl® created it.

Two new mascaras! Now choose any lash look you like. And have it, beautifully!

Super-lash. The one-stroke mascara that goes on super fast, and looks super rich.

Natural-lash. The no-soap mascara formula that quick-dries without smudging. Lengthens, coat after coat.

Lashes, naturally! Pre-trimmed, pre-feathered. Lightweight but lush. Washable, too. Three styles (Flutter, Demi, Sunbursts) in black or brown.

Eye shadow sets! Now you can shape and shadow the way models do.

Six-color kits. A complete shadow wardrobe (frosted and mattes) to flatter your own eye color. For blue, green, brown, or hazel eyes.

Two-color kit. Soft, subtle shades, each with its own frosted highlighter. (Cybill, opposite, wears Gentle Blue with Blue Frost.)

Eye-opening liners! Three different kinds of liner, all in natural, stay-put shades.

Liquid liner. Built-in fine-line brush. New no-flake, no-fade formula.

Cake liner twins. A basic (black, brown). Plus a soft natural, for softer effects.

Automatic eye liner. Just the right amount of liner, so it's extra-easy to use.

Eyebrow two's, too! Two-color kit, because two shades look more natural than one. Blend light with dark for a believably beautiful look.



This is it.

The first eye make-up so beautiful, today's top Cover Girls love the look.

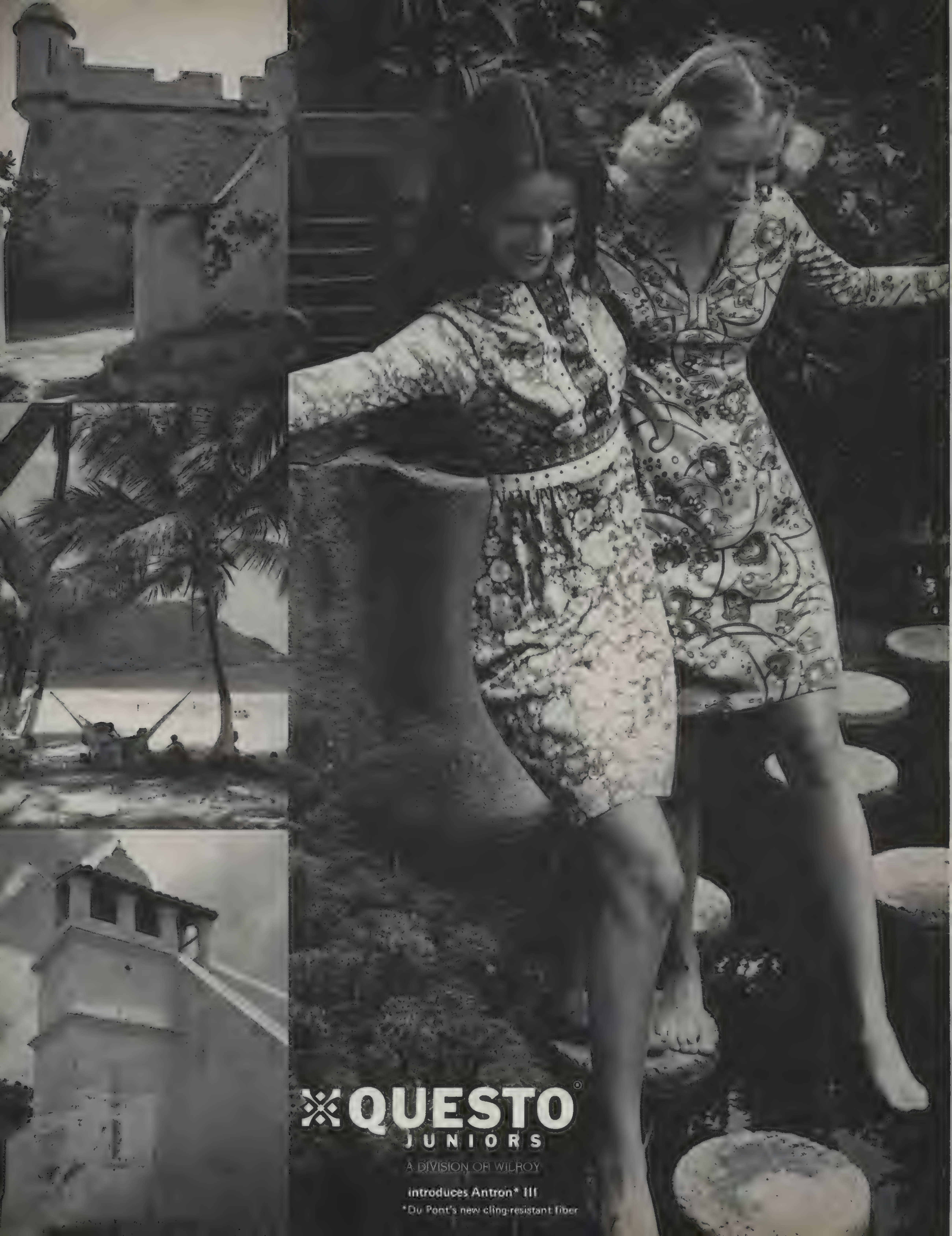
So pure, it's dermatologist-tested for gentleness.

Now you can make the most of your eyes, with new Cover Girl Eyes!

With soft, subtle, un-copycat shades. That go on in an easy, uncomplicated way. (So easy to do, you'll be as expert as a model!)

Want a look that's natural, new, and totally you? Do it. With new Cover Girl Eyes!

New Cover Girl Eyes™



QUESTO[®]
JUNIORS

A DIVISION OF WILROY

Introduces Antron[®] III

*Du Pont's new cling-resistant fiber

Venezuela
suya

The Country in the South American Caribbean

Your Venezuela . . . only four wing'd hours away, the discovery of a gentle land, rich in contrasts and counterpoints, warm with the friendship of happy smiles. Your Venezuela might be mountains. Or mermaids. A fortress caught on the sunny side of time. Enchantment here is for the finding . . . and there's oh-so-much to discover.



Questo makes a longdress (above) to blow in the Caribbean wind, tickle Miss B's ankles with tiny rows of red or green flowers, \$72. Opposite page, a pretty pair of pool hoppers . . . far left's a light bordered bit with gathered skirt, black and red or navy and gold, \$48 . . . near left's the knotted V with an easy skirt under a trim empire bodice, lilac with green or navy with ruby, \$48. Everything's of Travellura® in Antron* III nylon for the 5 to 13's. Please add 95¢ for delivery beyond our area, 1.30 west of the Mississippi. Miss Bergdorf, Fifth Floor.

*Registered Du Pont trademark

ON THE PLAZA • NEW YORK
**BERGDORF
GOODMAN**
5TH AVE., 57 TO 58TH STREETS

Day Care



Bye-Lines®.
Helps soften
and tone
by day.
Under make-up.
Smooths
tiny lines.
Firms and
reaffirms
the complexion.
Sheer, clear.

So light, make-up simply glides on.
At \$10, a whole new way to cope.

Elizabeth Arden

© 1971

You are invited to come see
the most beautiful wigs in history.

The Great Heads of **elura**[®] Exhibit brought to you by **Monsanto**.

18th Dynasty Egyptian. 1500 B.C. Minoan. 15th Century Italian. This moment.

Whatever the culture, whatever the time, wigs have always been a good idea. To illustrate this, Charles Gene Moore, world famous display expert, designed the exhibit of beautiful abstract heads you'll see on the following pages and their historic hairstyles. Then Kenneth, the world's leading authority on hair interpreted the hairstyles for today in Elura[®] modacrylic: the fabulous new wig fiber from Monsanto.

here's where:

Bloomingdale's	New York, New York
The Broadway	Los Angeles, California
Burdine's	Miami, Florida
Carson Pirie Scott	Chicago, Illinois
Emporium	San Francisco, California
The Higbee Co.	Cleveland, Ohio
J. L. Hudson	Detroit, Michigan
Jordan Marsh	Boston, Massachusetts
H. & S. Pogue Co.	Cincinnati, Ohio
Sanger-Harris	Dallas, Texas
Stix, Baer & Fuller	St. Louis, Missouri
John Wanamaker	Philadelphia, Pennsylvania



The most beautiful wigs in history are on their way to
Come be inspired for the future. Come enjoy



© 2004 Monsanto Company. All rights reserved. Monsanto and the Monsanto logo are registered trademarks of Monsanto Company in the United States and other countries.

Monsanto

The most beautiful wigs in history are on their way to
Come be inspired for the future. Come enjoy



© 2004 Monsanto Company. All rights reserved. Monsanto and the Monsanto logo are registered trademarks of Monsanto Company in the United States and other countries.

Monsanto

The most beautiful wigs in history are on their way to
Come be inspired for the future. Come enjoy



© 2004 Monsanto Company. All rights reserved. Monsanto and the Monsanto logo are registered trademarks of Monsanto Company. All other trademarks are the property of their respective owners.

Monsanto

a store near you. Come see the past and the present.
The Great Heads of **elura**[®] Exhibit soon.
Modacrylic See where, on the preceding page.





Venezuela

suya

WELCOME
TO THE COUNTRY IN THE
SOUTH AMERICAN CARIBBEAN...



From Questo Juniors — the young freespirited division of Wilroy — **Travellura*** dresses, all designed in the marvelous new super-soft yarn, **Antron*** III nylon.

This page, photographed on one of the famous rum plantations near Caracas, print-on-print, ankle-sweeping dress. 3-15. \$68. Snapdash print with cape sleeves, shaped to swing. 3-15. \$48.

Opposite, travel-happy shirtdress, its contemporary geometric pattern contrasting with the historic village of La Victoria. 3-15. \$48.

*Du Pont Registered Trademark.

Prices slightly higher in the west. For additional stores, see page 28.



JORDAN MARSH

MIAMI

Rizik Brothers, Inc.

WASHINGTON, D.C.

It's the country with a difference. A blend of incredible natural beauty: lakes, jungles, lagoons, tropical forests, sandy dunes, snow-capped mountains, even a desert. Skyscrapers mingle with wild orchids. Dynamic cities contrast with colonial mountain towns. West of Caracas, visit the many villages, each with its own fascinating heritage. Stay at the fabulous Hotel Maracay, one of many fine hotels throughout the country with facilities for golf, polo and tennis, owned and operated by CONAHOTU, the Venezuelan Tourist Corporation. A modern splendor with sculptures, pools and terraces, it offers the finest in luxury accommodations and the special hospitality that has made Venezuela the very special Caribbean country that it is...Venezuela Suva.



QUESTO
JUNIORS

A DIVISION OF WILBOY

QUESTO®

when your body has a message
to send.™

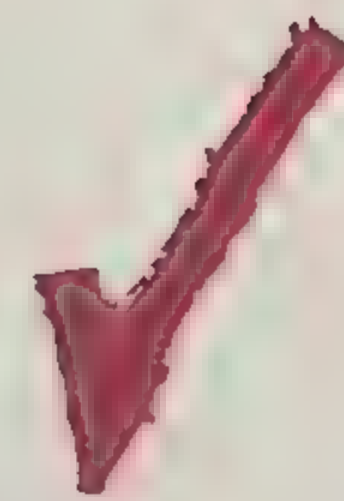
QUESTO Juniors on
pages 26-27 are available at
these fine stores.

For further information
write to QUESTO JUNIORS,
498 Seventh Avenue,
New York, N.Y. 10018.
A division of Wilroy.

BAMBERGER'S—NEWARK & LIVINGSTON, N.J.
EDW. MALLEY CO.—NEW HAVEN, CONN.
F. & R. LAZARUS—COLUMBUS, OHIO
FLAH'S—ALBANY & SYRACUSE, N.Y.
G. FOX—HARTFORD, CONN.
I. MAGNIN—CALIF. & ILL.
J.L. HUDSON—MICH.
JAISON'S—MC KEESPORT, PA.
JENSS—AMHERST, N.Y.
L.L. BERGER—BUFFALO, N.Y.
SIBLEY'S—ROCHESTER, N.Y.
STRAWBRIDGE & CLOTHIER—PHILA., PA.
SWANSON'S on the Plaza—KANSAS CITY, MO.
YOUNG SOPHISTICATES—FLORIDA

Alton O
Allentown Pa
Ansonia Conn
Atlanta Ga
Bayside N.Y.
Bethesda Md
Birmingham Mich
Binghamton N.Y.
Bloomington Minn
Boylston Mass
Bradstock Pa
Bridgeport Conn
Brooklyn Mass
Brookline Mass
Brooklyn N.Y.
Buffalo N.Y.
Cambridge Mass
Canton O
Caparra P.R.
Cedarhurst N.Y.
Chestnut Hill Mass
Cincinnati O
Cleveland O
Clinton Mass
Coconut Grove Fla
Columbus O
Concord P.R.
Danbury Conn
Danville Ill
Dallas Texas
Darien Conn
Daytona Beach Fla
Denver N.Y.
Detroit Mich
Dundee Ill
East Rockaway N.Y.
Edina Minn
Elmhurst Ill
Endicott N.Y.
Fairfield Conn
Forest Hills N.Y.
Fox Point Ill
Frankford Pa
Ft. Walton Beach Fla
Geneva Ill
Georgetown D.C.
Georgetown University Shop
Greenwich Conn
Greenwich Village N.Y.
Hackensack N.J.
Haledale Fla
Harrisburg Pa
Hawthorne Pa
Hazelton Pa
Hewlett N.Y.
Highland Park Ill
Hyde Park Ill
Indianapolis Ind
Iowa City Iowa
Irvington N.J.
Ithaca N.Y.
Jameson N.Y.
Jersey City N.J.
Johnstown Pa
Juno Beach Florida
Lake Hiawatha N.J.
Lafayette Ill
Lansing Ill
Laredo Texas
Latham N.Y.
Livestock N.Y.
Long Meadow Mass
Madison N.J.
Marathon Fla
Birnbaum's
Betty Cobb
Theresa
Joseph Brennan
Este Lee
Myrna of Westwood
Matthew's el al
Drazen's
Anthony's
Worth's
Jason's
D.M. Read
Paula Steven's Fashions
Country Clothes
Harper's of Kings Highway
Jenny Shop
Bobbie Baker Ltd
Maxine's Young Scene
Flann's Cottons of P.R.
Dresses Unlimited
Bobbie Baker Ltd
The Hot Line
The Clothes Barn
Gould's
Smart Shop
Tudor House
Flann's Cottons of P.R.
Sylvia Barry
Places III
Miss Roos Shop, Gus Roos
Darien Sport Shop
Sussman's
Doris Jane Fashions
Migrim's Fisher Bldg
Beatrice Dorsey
Bennelle
Hager of Edina
Country Club Fashions
Lee's
The Fairfield Dept. Store
Rose Marie
Town & Country
Fair Lady
Wilson's Fashions
The Powder Box
Little Women
Carol Blane
Knitwear Shoppe
Shirley Ltd
Mary Sachs
Suburban Lady
Ann Ware
Catherine's
Elly's Clothesline
Apropos
The Source
Nancy Powers
Four Seasons
Tisan
Campus Boutique
Nord's
The Little Shop
Sherri Ann
Martin's Ready to Wear
Priscilla's
Tony Ruda
Joyce Corner
Key Club Fashions
Polly Adams
Country Miss
The Joy Shop
Ivy Shop
Margay Shop
The Port Hole
Manion O
Merion Station, Pa
Miami Beach, Fla
Middletown N.Y.
Millford Conn
Minville N.J.
Monroeville Pa
Morristown, N.J.
Monticello N.Y.
Manuel N.Y.
Newburgh N.Y.
New Hartford N.Y.
New Haven Conn
New London Conn
Newton Mass
New York N.Y.
No. Belmore N.Y.
No. Syracuse N.Y.
No. Woodmere N.Y.
Norristown, Pa
Oak Brook Ill
Ogontz Pa
Old Bethpage N.Y.
Old Orchard Ill
Painted Post N.Y.
Pahk Pa
Paramus N.J.
Fashion Boutique at the Corset Bar
Philadelphia Pa
Pittsburgh Pa
Pittsford N.Y.
Plattsburgh N.Y.
Plantview N.Y.
Plattsburgh N.Y.
Ponchartraine Mich
Rochester Park Ill
Poughkeepsie N.Y.
Racine Wisc
Richmond East Va
Richmond West Va
Roanoke Va
Rochester N.Y.
Rye N.Y.
Sarasota Fla
Schoharie N.Y.
Shaker Hgts., O.
Sharon Pa
Short Hills N.J.
Somerset Mich
Southland Pa
So. Miami Fla
Springfield Pa
Stamford Conn
Swampscott Mass
Syosset N.Y.
Tallahassee Fla
Krishn Shagfield
House of Fashion
Tenny N.J.
Alice Cooper
Troy Oakland Mich
Ulrich N.Y.
The Best Hat Shop
Verona N.J.
Venford N.J.
Verona N.J.
Village of Cross Keys, Md
Vineland N.J.
Wanaght N.Y.
Westfield N.J.
West Hartford Conn
West New York N.J.
Westport Conn
Wilkes Barre Pa
Wilmington Ill
Wilmington Del
Worcester Mass
Wyndale Pa
Yorkers N.Y.
Youngstown, O.
Keeler's
Laura Rose
Fashion Studio
Kassels
Esther's
Prince's
Jason's
M. Epstein
Casual Shop
Feder's
Kassels
E. Cramer & Son
Esther's
N.J. Gorra
Ivy Shop
Raymond's
Norann's
E. Cramer & Son
Renees Coat House
Charming Shoppes
Victor's
G.W. Hannes Inc
House of David Mark
Victor's
Mary Kirkland
The Cocked Hat
Sophie Curson
Linton's
Jacqueline
Tepper's
Wells
Merhels
Alvin's
Victor's
Up to Date
The 1700 Shoppe Ltd
Cabell Shop
Cabell Shop
Sidney's
Projansky
Little Women
The Sport Shop
Mr. Charles Knitwear
The Clothes Barn
The Cohen Store
Teppers
Maison Migrim
Jason's
Caprice Inc
Just Looking
Ethel Allan
Cele Taylor
Post & Co
Evenson's
The Village Set
The Grapevine
The Fashion Studio
Felice
Segal Shop
Gail Brown
Country Casual
Peters Boutique
Berbe Del Lago
Town & Country
Ivy Shop
Helen Caro
Mimi
Birnbaum's

Beauty Checkout



A four-minute exercise plan— the pose that refreshes

"I notice I have more pep." . . . "This is one exercise program I can stick with." . . . "It's challenging but fun." . . . "It's no sweat—doesn't mess up clothes and hair." . . . "My husband's doing it too, now—he noticed my flatter stomach." . . . These, some of the comments when four beauty buffs lunched together recently to celebrate the pounds-dropping, inches-losing, muscle-toning, and general well-being that resulted from their latest project—a shape-up plan known as Sanasession.

Sanasession may sound mysterious. It isn't. It's an efficient exercise program that's gaining fame and fans for these reasons: it comes in the form of a book, can be done at home, takes only four minutes a day. The program consists of seven different ways of stretching and bending; each of these ways is called a pose since after you do it, you hold it—for six seconds. Between poses, you relax and go limp for three seconds. According to Grace Jane Treber—the very trim and attractive blonde who developed Sanasession and wrote the book, this combination of poses, and of timing, painlessly puts new zip and go into nearly all the body's six-hundred-plus muscles, many of which might otherwise lead a pretty neglected life. (There is also an eighth pose—really a short rest period to give these busy muscles a chance to relax.)

Our four beauty buffs had put themselves on the honor system, vowing to do the routine every day for two weeks. They found that each pose zeroed in on a different part of the body—spine, midriff, abdomen, legs, waist, each had its turn. Sana 4 was especially challenging—that's the stomach-flattening pose that requires holding both legs up at various angles from the floor (first at 30 degrees, then 60 degrees, then 90 degrees). "Torture at first," said one buff, "but now that I can do it I wallow in it."

Back to that celebration now, and the rewards of this two weeks' diligence: Weight-losses for the four ranged from two to six pounds; during this time, they ate sensibly—no starvation diets, but no hot fudge either. Each had lost at least an inch off her waist, some lost more than an inch off hips and upper legs. All four, pleased and encouraged by their progress, renewed their vows to keep the routine going. "I'd really miss it," said one, to nods of agreement.

The Sanasession book, with a stand-up chart—\$10—is available in bookstores and department stores. Exercise mats (not essential but pretty and helpful) can be had from Source of the Unusual, Inc., 239 East 52nd Street, New York, N.Y. These, hand-woven cotton, 30" x 90", about \$13 plus postage.

Makeup . . . carrying on

Handy, dandy—six intriguing new finds our Incurable Beauty Buff has just discovered. . . . **The automatic blush.** . . . For most of us blushing is a reflex action, whether it's a natural flush or fluffed-on burst of color. One way to put on that warm-glow reflex quick—Love's new Blushamatic—a slim, easy-to-tote blue-and-silver cylinder with plump little brush and powder neatly stashed together. A twist gets powder on the brush, then it pulls apart, clicks in place, and you're set. Comes in six soft, sheer shades. . . . **Brush your eyes with color** and keep it up through the longest day or evening with Coty's new Color Flicks—a very nifty, tiny take-along tortoise compact holds both shadow and applicator in appealing shades from Pink Champagne to Sunshine. . . . **The fine line for eyes** is the slick of liner that shapes them and opens them up. Now, if you like color over top lashes, under bottom lashes, it's a cinch with Maybelline's Overliners and Underliners—little sable brushes do all the work automatically. Lots of good colors to choose from—try a darker shade on the lid, perhaps something paler underneath—as the spirit moves you. . . . **Brows in shape.** Remember the eyebrows you want are higher and thinner. And you stand a very good chance of getting them that way with Eyebrow-Matic from John Robert Powers. A neat gold pencil with three leads in different colors—the creamiest shapes, another softens color, the third highlights to give eyes a little lift. Shades can be switched with a quick click. At night go to town with their blue, turquoise—even purple. . . . **To smooth you over trouble spots,** help from the savvy people at Clinique—Touch Stick, a wand of hypoallergenic lotion to dab on would-be trouble-spots, help keep them from ever surfacing. Invisible, non-disturbing to makeup; easy to carry as a lipstick. . . . **Chase away shadows** with Shiseido's Circle Litener, which promises to conceal dark under-eye rings and cover up some of your other little problems. Does double duty as a highlighter, tucks away in the smallest handbag space.

The next thing for Brentwood is out of this world.

Quality wigs and hairpieces along with new innovations and styling have made Brentwood the world's largest hair fashions company.

And, with world-wide offices, showrooms and manufacturing facilities, our next expansion will probably be out of this world.

Featured is one of six new "Light Fantastics," another out of this world Brentwood wig. Actually weighs less than three ounces and can be worn comfortably all day...and night.

From our collection of 46 different models. All pre-styled and in 63 different colors. So deceptively real, only the price tag gives it away.

Available in the millinery department of fine stores everywhere.

BRENTWOOD INDUSTRIES INC.

2600 SOUTH BROADWAY
LOS ANGELES, CALIFORNIA 90007
(213) 747-7501



© 1971 Brentwood Industries Inc.

Dynel
for girls with better things to do

The Automatic Blush.

Only Love's new Blushamatic can give it to you.

Love's new Blushamatic is the first blusher that's really easy to use and easy to carry.

Because the brush and the blushing powder are both in one slim cylinder.

The full, round natural hair brush gives you absolute control. So the sheer, gentle blushing powder goes on evenly.

Love's Blushamatic™ comes in six new colors.

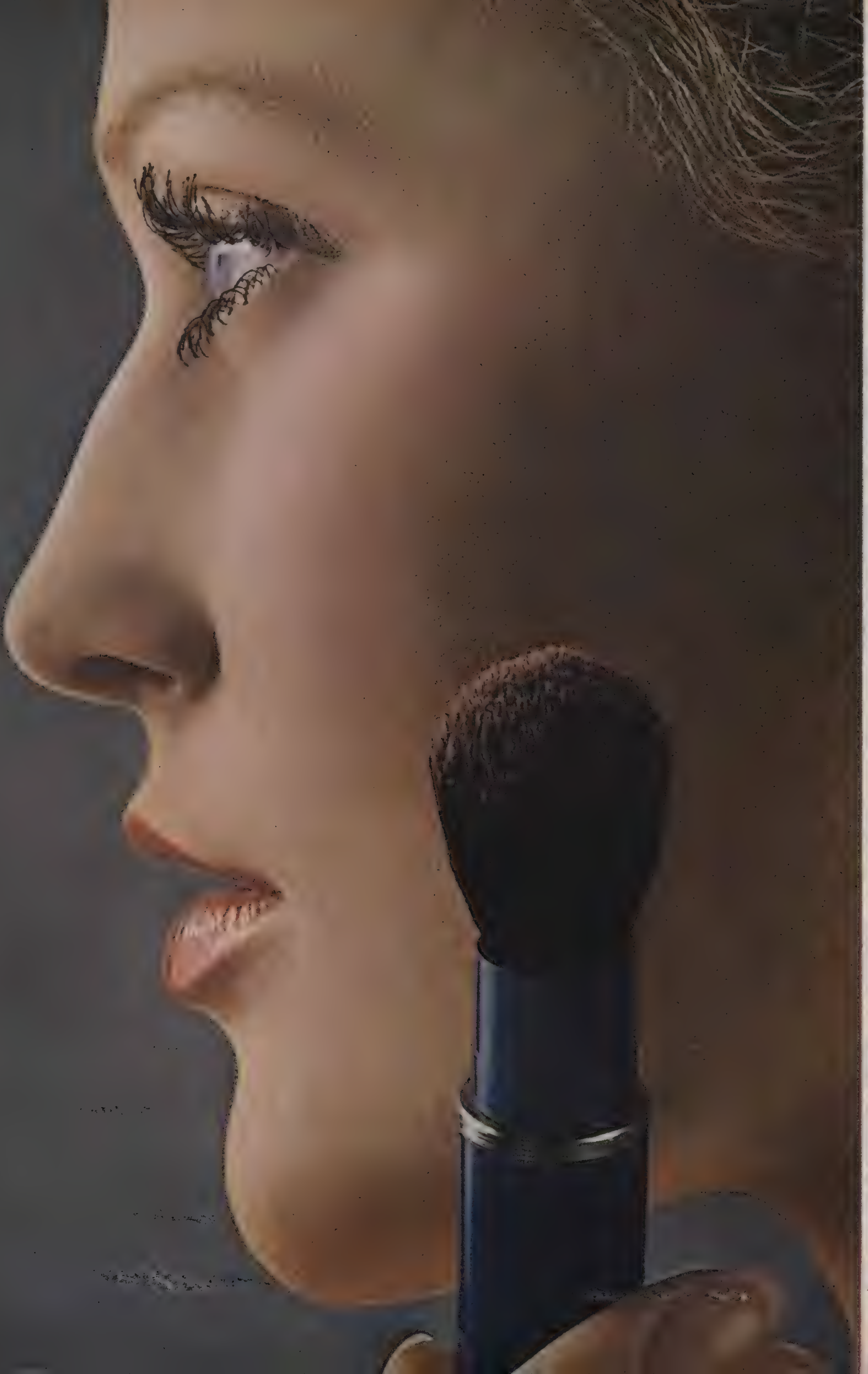
Colors that are sheer and soft and gentle enough to give you the fresh blush.

Pink. Peach. Pink-Peach. Sandy Pink. Sandy Peach. Smoky Rose.



Love Cosmetics by Menley & James.

THIS IS LOVE IN 1971



Air•Light is patented
[registered patent #3444865]
plus second patent pending.

carousel AIR•LIGHT™

the amazing new
stretch wig that's literally
built on air!



© CAROUSEL FASHIONS INC. 1971

It's the coolest, the airiest, the most comfortable stretch wig ever... *because it has no cap!*

You'll never even know you're wearing a wig! We've thrown away the old, hot, binding stretch cap and designed a unique, exclusive, 100% stretch framework that's completely open... that permits air to circulate freely for a totally natural and comfortable fit. Poke your fingers through it... pull strands of your own hair through it for dramatic streaking effects. In washable, stylable, packable 100% Dynel® modacrylic, the touchable fiber that feels like real hair... in Carousel's exclusive "Natural-Lite"™ blended colors including frosts.

CAROUSEL FASHIONS INC., 270 MADISON AVENUE, NEW YORK, N.Y. 10016

carousel



AIR•LIGHT
"Blithe"™... the bubbly
short-cut About \$30



AIR•LIGHT
"Whisper"™... a back-
brush of whisper-soft
waves About \$30



AIR•LIGHT
"Gossamer"™... a free-
spirited shoulder-sickler
About \$32

GUCCI MEETS THE SPORTABOUT.

Since he comes from Italy, the land of sleek, racy automobiles, Dr. Aldo Gucci isn't easily impressed by station wagons.

So, naturally, we were pleased when he agreed to add his own special touch to our little station wagon. He put his famous stripe on the upholstery and door panels. He even put his "GG" trademark on the headliner.

All of which really puts the Sportabout in a class by itself. What other car offers you sleek, racy looks and a rear lift gate on the outside, 60.8 cubic feet of cargo space and a Gucci original on the inside?

See it now at your American Motors dealer's salon. It's the very latest thing this fall.



American Motors





Even this close it looks like hair.

Not all wig fibers are that lucky.

Hold them up to the light and their metallic glint could just about blind you.

Put them on your head and you've virtually got a neon halo.

That plastic glare is why so many wigs look so phony, and we hate it as much as you do.

So we created Kanekalon®. A wig fiber with no synthetic shine. That's why you can take a strand of it and of your own hair and not tell which is which.

How we do it is classified. But you ought to know this: Nobody else does it quite as well. For that matter, they don't do as well at eliminating brittleness from the fiber or getting rid of the static electricity (so it won't attract dirt like a feather duster).

Today, American women own more than fifty million Kanekalon wigs. If you're thinking of buying a wig, you belong with us.

Kanekalon®

The realest wig fiber in the world.

"How I went to Paris with nothing but my Raincheetah Everywear-coat, and came back with a fantastic recipe for Trout Amandine."

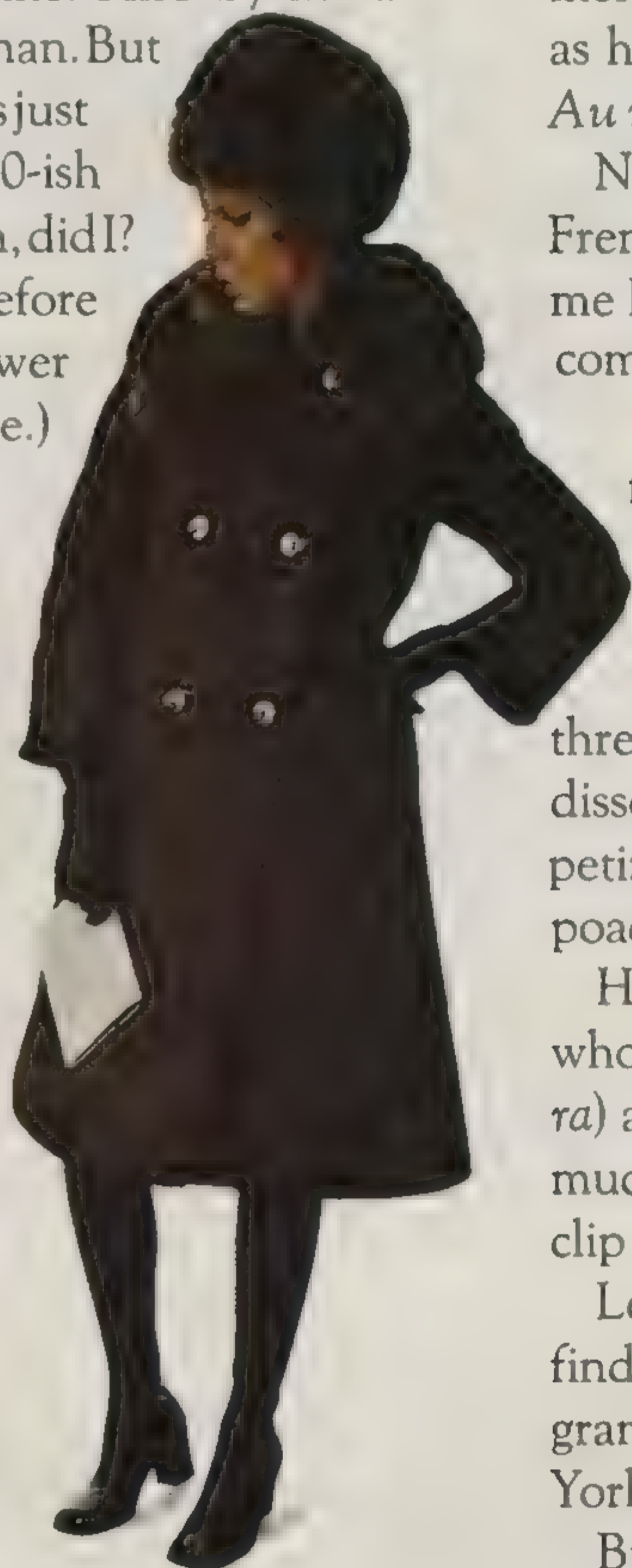
Last sight of U. S. was spectacular view of smog over N.Y. Only fitting since first sight of Europe was spectacular view of smog over Paris.

Smog gone when we landed Orly. Replaced by rain. And I mean *rain*. (How come it never rained in "American in Paris"? Couldn't Gene Kelly pronounce *il pleut*?)

Anyway, had my Raincheetah Everywear-coat which I hadn't taken along as raincoat, but prettily served the purpose. If you couldn't take the Everywear-coat everywhere, they wouldn't call it the Everywear-coat, *n'est-ce pas*?

To Louvre my first afternoon. Fascinated (if perplexed), by handsome sculpture by Ossip Zadkine. Also by handsome 30-ish Frenchman. But I didn't fly 3000 miles just to meet handsome, 30-ish

Frenchman, did I?
(Think before
you answer
that one.)



Dropped into touristy, but charming sidewalk cafe on Champs Elysees, called Quick Elysee for aperitif. Lillet Rouge, chilled, twist of orange peel. *Merveilleux*.

And guess who's peering at me over France *Amerique*? Uh-huh. Handsome-looking, 30-ish Frenchman. Introduces himself. Pierre. *Pierre*? I mean! Meeting handsome-looking, 30-ish Frenchman named Pierre is out of half the books I read as teenager. But it happened!

Turns out he's editor of little French literary magazine. But all for naught, as he's leaving for Ankara in morning. *Au revoir*.

Next morning it's *pique* with French couple from hotel. (Kept telling me how good my French was. But how come when I asked for a plate they kept handing me napkins?) Then to funny little carnival where I rode my first camel.

P.M. Chez Michel. Write it down. Two stars in Michelin. (Should be three.) Lovely little place in 10th Arrondissement. Had mussel and truffle appetizer (I kid you not) then an incredible poached turbot.

He had (Oh, yes, *he*—he was Pierre, who didn't go to Ankara after all—*ta ra*) a Trout Amandine that was too, too much. Put recipe at end so you could clip it.

Left Thursday, arrived New York to find fog, smog, bills, strikes, and cablegram from Pierre. He's coming to New York on business.

Business?

I'll let you know as soon as I know.

Meanwhile, here's that recipe for Trout Amandine.

4 trout (preferably fresh)
8 tablespoons butter



½ cup toasted slivered almonds
flour
lemon juice
salt & pepper

Clean and wash trout, leaving heads intact. Dust fish lightly with flour.

Heat 6 tablespoons butter in skillet large enough to hold all four fish. Sauté the trout about six minutes on each side. Season with salt and pepper and set aside



on a warm platter.

Add the almonds to the pan juices. Squeeze in a few drops of lemon juice. Add the remaining butter. Pour sauce over fish; garnish with lemon slices and chopped parsley. Serve immediately.

Raincheetahs
the Everywear-coats® by Naman

About \$120 at *Bloomingdales*, N.Y.; *Marshall Field*, Chi.; *Fileenes*, Bost.; *Wanamaker's*, Phila.; *Halle Bros.*, Cleve.; *Woodward & Lothrop*, Wash., D.C.; ... all branches and other fine stores everywhere. Or write: *Raincheetahs*, Dept. V, 500 Seventh Ave., N.Y.C. 10018.

This racoon collared Raincheetah Everywear-stormcoat is also available in nutmeg/red/black. On the outside—Galey & Lord's Ze Pel® treated fabric of Dacron® and combed cotton poplin. On the inside—Glenoit's 100% Dacron® cuddly pile. **ZE PEL®** © DuPont Reg. T.M.



Mr. John introduces a new dimension in hair
fashions, tease and style that stays, even
after washing. The fiber, Dynel, of course.
A dynamic new concept in Wigs
by Mr. John.

Mr. John
EMPEROR OF HAIR FASHION

2998 STEMMONS FREEWAY DALLAS, TEXAS 75247 214/638-5161

VENICELON IS A REALLY NEW FIBER EXCLUSIVELY FOR WIGS - NOT AN OLD FIBER WITH A NEW NAME.

This exclusive, patented process of vinylic
(vinyon stereoregular) hair for wigs is owned by Chatillon,
a world pioneer in synthetics.

Did we say synthetic? Only a chemist could tell the difference
between Venicelon and beautiful healthy hair. It's round
like human hair, and textured like the finest Italian hair.

Venicelon is the most carefree hair around. Hairdryers, curlers, and
sprays don't bother its subtle sheen and natural body (it won't frizz near heat).
And here's a bonus — the original set of your wig can be changed to stay
even through combing — if you want it back... just shampoo.


VENICELONTM
OF ITALY

is making your newest wig old hat...



(unless, of course, it's made of Venicelon)

A fiber produced by Chatillon, Milan, established in 1918. Sold by Sinteco, Milan.

For information call Leonard Amato — (212) 682-4630 New York.

Be sure your Elura wig is Fashion Tress-Elura[®]

modacrylic

Fashion Tress makes the world's finest Elura wigs. The Fashion Tress-Elura designs are imaginative, contemporary and perfect with today's clothing styles. The stretch caps are the best fitting and most comfortable ever made.

The colors are hand blended for completely natural beauty. The quality of craftsmanship is unequalled. AND there's a unique handfinished hairline that is so believable you have to see it to believe it.

Only Fashion Tress-Elura wigs are designed and created with such a high degree of artistry that you can WEAR THEM RIGHT OUT OF THE BOX
—AND LOOK BEAUTIFUL!

Insist on the Fashion Tress-Elura label!

***Fashion Tress, Inc.**
World Leader In Fashion Hairgoods*



RITA—\$50.



SAUCI—\$40.



HEART THROB—\$45.

Elura is a registered trademark of Monsanto Company.

Why don't you become a professional Interior Decorator?



BY JANICE TRIMBLE

It's a high-income field where a woman is in her glory. There is a good demand for decorating services and opportunities are abundant . . . even if you use only part of your time. You can train at home without interrupting your regular duties.

I don't think there are many fields today that offer more pleasure or greater rewards to a woman than that of interior decorating.

It is an ideal place to put your natural love of beauty to practical use. You can do this in a well-paid position or you may decide to go into business for yourself.

Do you enjoy doing your own decorating? Have you ever helped a friend solve a decorating problem? Then you may have the makings for success as a professional decorator.

Even if you've done no decorating, you may be one of many women with unsuspected talent in this direction—talent just waiting to be discovered.

You can now train for this work at home, in your spare time. No previous skills or experience are required for this training. Why not look into the many opportunities that interior decorating offers you?

A tremendously expanded field

It used to be that only wealthy people employed professional decorators. That's no longer true. Increasingly large numbers of homemakers now rely on the services of decorators. They know that a decorator can provide beauty and individuality—and can often save people money, too.

The work of a decorator is varied and interesting. It frequently takes you and your clients into smart showrooms and shops filled with treasures. You move in a world of fashion, creativity and ever-new challenge.

Designing and furnishing even a single room may earn a decorator hundreds of dollars;

larger assignments may earn much more. Many women do well just in part-time work; their own homes often serve as showcases for prospective clients.

But decorators are busy in many areas besides homes. Their talents are employed in decorating hotel rooms, business offices, building lobbies, clubs and institutions. That's why the profession has grown so large.

What the LaSalle Course teaches you

The LaSalle Course in Interior Decorating has been prepared to give you practical, complete and up-to-date preparation for this exciting modern career. Lessons come to you by mail; they are as fascinating as the professional work itself. Much of the study material included is unique in a course of this kind. For instance, you get an attractive, simple-to-operate slide projector with color slides that show interiors almost as big as life on your wall. You also get professional sketching equipment, coloring materials, stencils that make it easy for you to draw room plans, and much more.

Step by step, you are shown how to develop your creative ability. You are taught the principles of color and design and the historic background of today's decoration. You are trained in the selection and use of furniture, fabrics, accessories, lighting. You learn how to achieve beautiful settings to delight your clients and build your reputation. Even before you have finished the course, you may want to apply your new knowledge to glorifying your own home.

At each step, you are given practical assign-

ments which are then carefully reviewed by your instructors and returned to you. You are coached with care for your work as a decorator.

The LaSalle Course in Interior Decorating is backed by more than sixty years of leadership in the field of home education. More than 2,000,000 people have enrolled for home study courses with LaSalle.

Mail attached card for free booklet

If you are seriously interested in the new opportunities offered by a career in interior decorating—if you are prepared to devote a few hours of your spare time each week to conscientious study in order to achieve your goals—send attached post-card for free LaSalle booklet. You may be surprised by the low cost of the course. LaSalle, 417 S. Dearborn Street, Chicago, Illinois 60605.

*If card has been removed,
mail this coupon*

© 1970 LaSalle Extension University

LASALLE EXTENSION UNIVERSITY

A Correspondence Institution

417 S. Dearborn Street, Dept. 70-025, Chicago, Illinois 60605

Please mail me your free illustrated booklet "Your Career in Interior Decoration," describing the LaSalle home study course.

Print Name.....Age.....

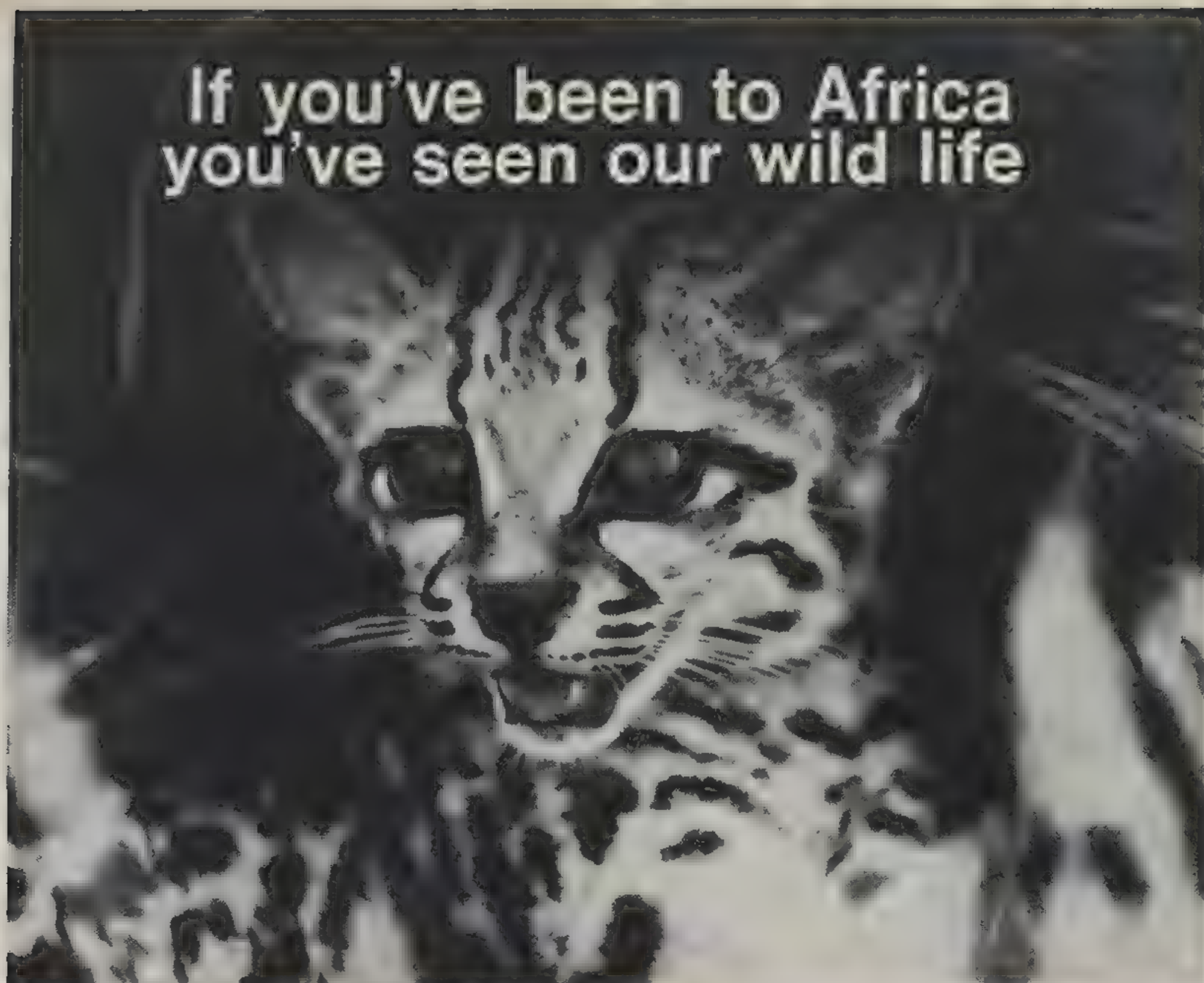
Address.....Apt. No.....

City.....

State.....Zip.....

09G

**If you've been to Africa
you've seen our wild life**



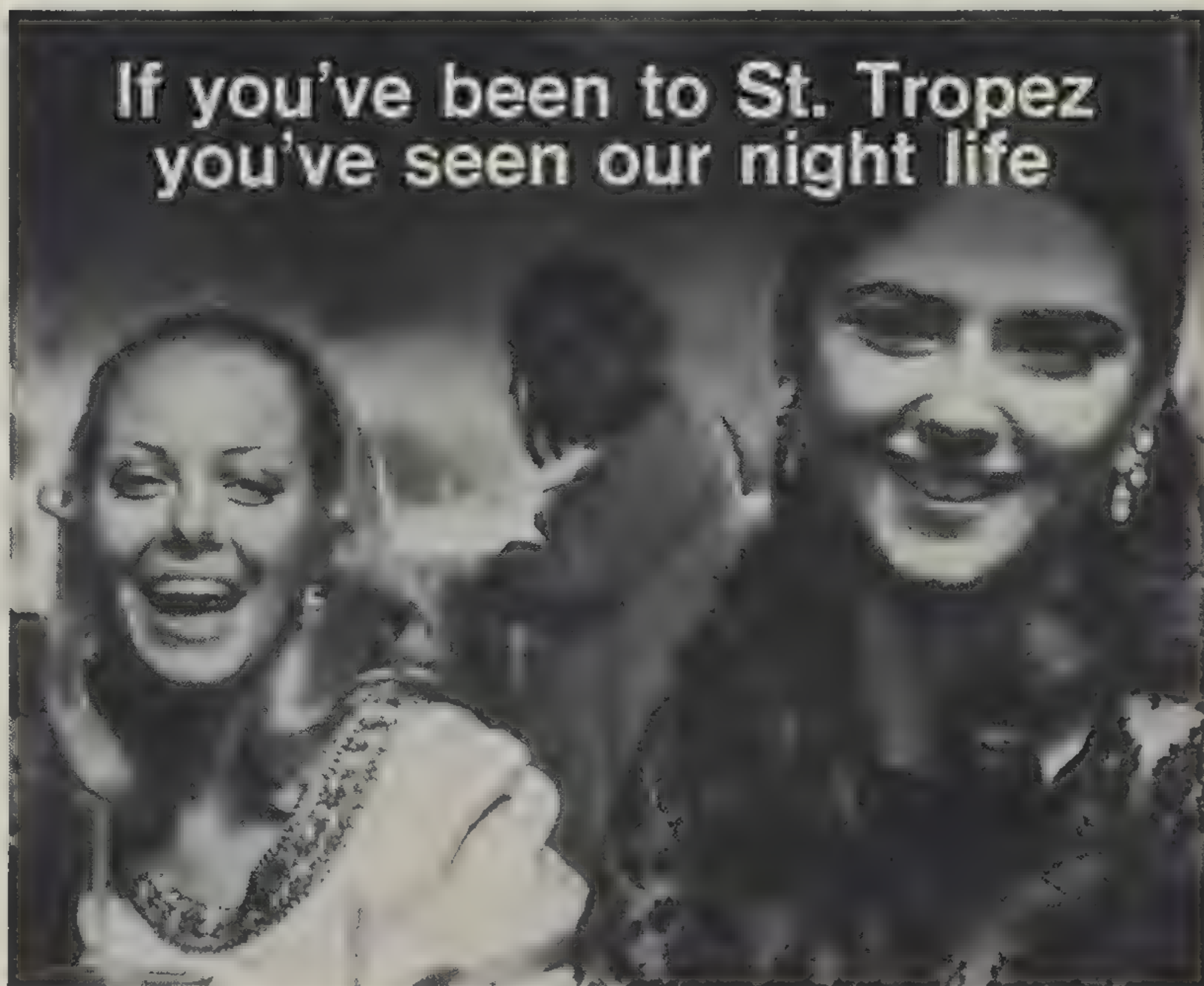
**If you've been to Paris
you've tasted our cuisine**



**If you've been to Switzerland
you've seen our mountains**



**If you've been to St. Tropez
you've seen our night life**



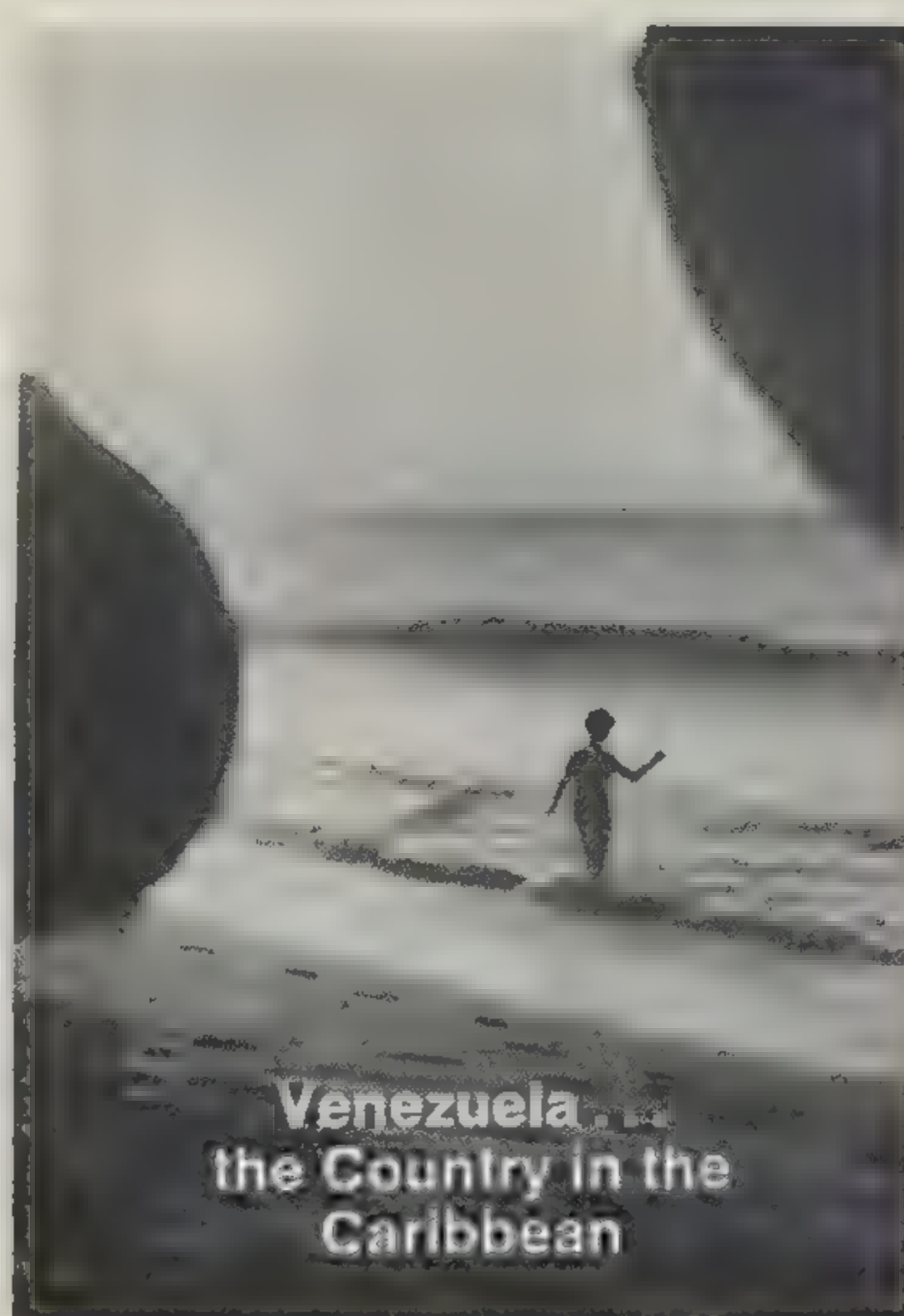
Venezuela. All this and the Caribbean too.

Venezuela is all the world's great playgrounds in one very rich and varied country. Right on top of South America, it is blessed with spectacular, soaring mountains. A wildly exotic, scenic interior. And 1700 miles of silken, tranquil Caribbean beaches.

And for its capital, Caracas. One of the most civilized resort cities in all the world. Caracas has an absolutely unrivalled wealth of vacation attractions. Like basking on those serene Caribbean beaches, or scuba diving, sailing, surfing or game fishing in that crystalline sea. Then, shopping in boutiques and shops that equal those of Paris or Rome. Sports, active or spectator. Bull fights. Horse racing. Golf. Tennis. Even ice skating.

Culturally, there are splendid galleries and museums with masterpieces ranging from primitive to contemporary. A marvelous mix of colonial and ultra-modern architecture. Theatre, opera, dance. See the advantages of vacationing in a CITY on the Caribbean?

But we've only begun to list our diversions.



Restaurants. Hundreds of them. You name it. They're there. Hotels. A lush choice. Some on the sea. Others right smack in the middle of Caracas. All glorious. And, ah, the nights! Caracas lights up like a skyrocket. Its pulsating discotheques and posh clubs with international entertainers are crowded till dawn. The prices? Not to be believed. About 1/2 the price of island resorts—in season.

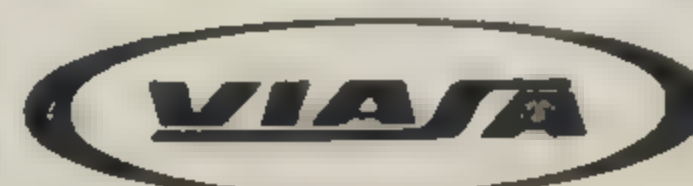
VIASA-Venezuelan International Airways, will give you all this Caracas lushness—eight days of it—starting at an incredible \$230 complete. And there are many other extravagant tours at (honestly!) modest prices.

Viasa flies you non-stop to Caracas in the luxurious DC8-63, the super "stretch" jet. Daily flights from New York in just 4½ hours, and daily from Miami in 2 hours, 45 minutes.

Call VIASA or see your travel agent for all of the data on the joys of vacationing in Caracas, Venezuela!



VENEZUELAN INTERNATIONAL AIRWAYS
New York: (212) 421-7722 Miami: (305) 871-3030



*See collections
from the best
of the designers in
"The Wiggery"
on A&S
Third Floor!
The fabulous new
General Wig shown
is just one of the
"Petites" from
"The Great Masters
Color Collection"
of full-bodied
Ultra Dynel®
Modacrylic.
Every
wanted
life-like
portrait
color
plus
frosted.
Wiggery
collections
from
\$25 to \$50*

**ABRAHAM &
STRAUS**



GENERAL WIG
MANUFACTURERS, INC.

Skin/plicity.
The wig with the scalp
that looks like skin.
And feels like skin.
Here's why it will
never be duplicated.

It isn't easy to duplicate nature. In fact, there's only one machine in the world that can produce the life-like quality of Skin/plicity. And no one but Matchmaker has it.

This unique machine injects each hair, strand-by-strand, into a special molded scalp that looks and feels just like skin. Result: the hair looks more natural. Never falls out.

Dino Valentino for
Matchmaker
Matchmaker Industries, Inc.

And the cap never bunches up or feels lumpy. But most important of all, the "skin" in Skin/plicity lets you style the hair with an ease women have dreamed of. A quick brushing is all it takes to create a dozen different styles. And the hair stays where you styled it.

Remember, there's only one Skin/plicity. Why settle for second-best?



dyneL
modesty

The touchable fiber that feels like real hair.

See Skin/plicity at leading department stores and beauty salons.

Can a girdle that holds your tummy in still keep your spirits up all day? Believe it.



Believe that Warner's Slim'n Smooth™ keeps you in a great mood while it keeps your figure in great shape all day. Because it does.

Believe Slim'n Smooth gives you all the control of a great control girdle. But without any of the discomfort. Because it does.

Because Slim 'n Smooth is different from other control girdles. It's made of a new fabric called luxurious Comfort-Knit.™ That's why it can stretch and stretch without snapping back. That's why the pressure stays the same. And the control. Double-layer

control for the hips, thighs and bottom. Triple-layer control for the tummy.

There's a whole collection of Slim'n Smooth girdles and panty girdles available at your favorite slimwear departments. Slim 'n Smooth also comes in corselette and panty corselette. Try one on. You may never take it off.

Slim'n Smooth by Warner's



Warner's® designs the believable body

THE WARNACO GROUP



A Perfect Wig Is Perfect Everywhere Alvah Is The Perfect Wig

What's it take to craft a wig perfectly?

It takes a lot of talent—like styling, coloring, molding and blending the fibers.

For three decades we have creatively processed human hair into wigs.

It's given us the expertise to work wonders with any fiber.

Take this three ounce modacrylic, as light as the hair on your head and priced no higher than a machine made wig.

Fashioned to be worn anywhere—season after season.

And featuring Alvah's original skin-like forehead* that combs and parts at your whim.

You should have something in your life you can count on to be perfect.

You deserve a wig by Alvah.



\$40 Hand-tied. Natural skin forehead.

ALVAH

Available at Hochschild, Kohn, Baltimore; Hens & Kelly, Buffalo; Pfeiffer-Blass, Little Rock; Goldsmith's, Memphis; Richard's, Miami; Maison Blanche, New Orleans; Smith & Welton, Norfolk; Thalheimer's, Richmond & branches; LaSalle & Koch, Toledo; Boston Store, Utica, and in fine stores everywhere.

Or call or write Alvah International Products, Inc., 55 West 39th St., N.Y.C. (212) 594-4222

*Patent Pending

VOGUE, October 15, 1971

Don't buy Polly Bergen's cosmetics until you buy her philosophy.

“It seems everybody is talking about how their this and that is designed for ‘today’s woman’. It’s become a cliché. The term ‘today’s woman’ lumps every woman into a single, non-descript category. You just can’t do that.

Each woman is an individual. Her most important beauty job is to discover who she is. That means everything from what styles look best on her, to what shades are most becoming, to what length hair or skirt best reflects her personality.

It has to do with discovering the joy of being a woman. Knowing how many different looks you can achieve and still be your own woman. That’s why I’ve tried to design my cosmetics line, especially Oil of the Turtle, for the working woman—not just the nine to fivers, but housewives and mothers too. Women who want to be beautiful, but don’t have the time to fool with their faces for hours in front of a mirror. My emphasis for skin



care is on simplicity. It really doesn’t take a genius to get results with Oil of the Turtle. It is a true beauty secret. And one

I look at Oil of the Turtle as a preventive. By that I mean it’s something you use before those little problems start happening.

Oil of the Turtle is a simple, but complete skin care program that can help make a difference in prevention of premature lines, skin problems and aging. It’s not how many Oil of the Turtle products you use, but rather how consistently you follow a specific skin care routine.

As for make-up, I look at it as a corrective. Use it to maximize your good points and minimize the bad ones. My fragrance, Tortue, is subtle. I don’t believe a fragrance should announce a woman’s arrival before you see her. A fragrance is something

to be shared by those closest to you.

Skin care programs—learning how to use make-up, fragrances—may sound like a lot, but to discover the beauty in yourself is much simpler than you ever dreamed. The real secret to beauty is caring—caring about yourself and your skin.”

Polly Bergen

That’s Miss Bergen’s beauty philosophy to help you discover your own personal beauty. Polly will furnish the cosmetics, all you have to furnish is the stick-to-it-iveness. It’s no more complicated than that.

For those of you who are already using Polly Bergen’s Oil of the Turtle cosmetics, isn’t it great to know you bought more than just cosmetics. You bought a philosophy first. And that was free.



Facial V is the perfect introduction to Oil of the Turtle skin care. The carrying case includes Cream Moisturizer, Deep Cleansing Cream, Night Concentrate, Freshener and Deep Sea Bath Treatment. \$12.50.

of its most endearing characteristics, because it is a natural oil, is its strong resemblance to the skin’s own natural moisture.



HOW TO LOOK LIKE 9 A.M. AT 5 P.M.

Supp-hose® Panty Hose

Days are shorter, nights are brighter
when you wear Supp-hose Panty Hose.

KR

Another fine product of Kayser-Roth



when your real hair won't do

Dynel will!

Dynel modacrylic is today's carefree way to look great every busy minute. Dynel fiber washes, styles, packs, restyles and stays looking so beautifully lustrous and life-like it practically grows. Insist on Dynel when you buy a wig or hairpiece; it's well worth the extra pennies.

Dynel®

for girls with better things to do

UNION
CARBIDE

Love your hair



Wella Care Do.

At last you don't have to
put your hair up every night.

Now from Wella: Care Do, the first hair set with memory. Actually makes your hair remember the set from shampoo to shampoo. Set your hair with Care Do and it stays set. All silky and shining and clean. New Wella Care Do texturizes and adds body, too. Three strengths: Regular Hold, Extra Hold and Gentle Hold for bleached hair.

The loveliest hair gets Wella care. Ask your hairdresser.



Ready Beauty



Treasure eye-land

The look that speaks volumes should be able to fill an entire library now that Cover Girl has entered the lists of eye fiction. And considering that Cover Girl Makeup and Lipsticks are cherished by a goodish part of the female population, Cover Girl Eyes are a cinch to give your gaze deceptive artlessness of a depth charge. The line is complete, scent-free, and tested by dermatologists for gentle behavior. There is a spiffy eye-shadow duo that pairs a frosted and non-frosted version of the same color; also a series of six-color kits keyed to your own eye shade. You'll play with three kinds of liner—liquid, cake, and creamy non-skip automatic; fabulous brow makeup; fast-drying, soap-free mascara that simply won't smudge; three kinds of feathery fake lashes, and an eye makeup remover that lubricates as it thorough-cleans. All this is from, of course, Noxzema, parent of Cover Girl.

Nose gay

If you are a perfume addict—and if not you are missing a big edge—you should be aware that nose news is good news. Which brings us to a catchy new scent that has just emerged from Dorothy Gray. It is called Dee Gee—you can guess why—and is an arresting mixture of brilliant flower-smells, grassy freshness, and a couple of cool contemporary high notes that make it all come out gorgeously different. Dee Gee is available for 24-hour maneuvers in Perfume, Eau de Toilette, Spray Mist, and Dusting Powder.

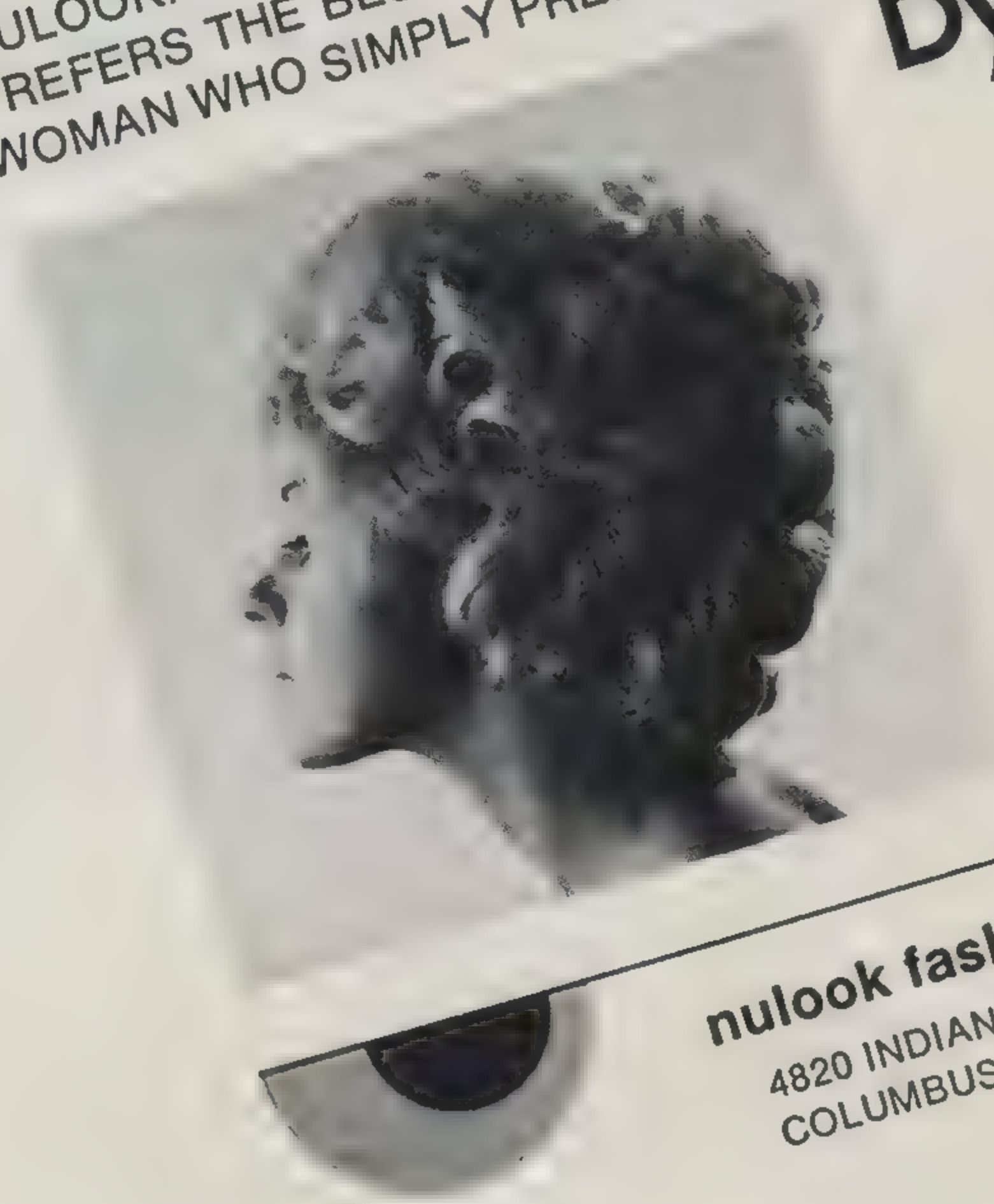
Invitation to a shower

Say what you will about loaves of bread and jugs of wine, but for sheer sensuous enjoyment you can't beat standing under a steady, caressing stream of body-temperature water. And to make the daily douse even blissier, a new item called Shower Fresh by Andrelon has just arrived from Holland (where they practically invented being clean) that would seem to combine all the pleasures of bubble-bathing, skin-scouring, and moisturizing. What you've got is a foam-rich, soap-free liquid, packed in a plastic bottle and accompanied by a matching, slotted sponge with a fine, friction-y texture. Shower Fresh can be had in three peachy, pearly colors—each a different scent, each a total delight. (More Ready Beauty page 58)

nulook fashions

NULOOK/DYNEL DYNEL IF YOU ARE A WOMAN WHO
PREFERS THE BEST IN FIBER. NULOOK IF YOU ARE A
WOMAN WHO SIMPLY PREFERS THE BEST.

dynel[®]
modacrylic



nulook fashions inc.
4820 INDIANOLA AVENUE
COLUMBUS, OHIO 43214

kenya




BUXTON®

Go a little wild. With our new Kenya Collection. In spot-printed Calf on Kilimanjaro Cowhide. Fashion's fairest game. Illusion Leopard with Gold-Coast or Giraffe with Tusk-Ivory.



French Clutch \$12.00; Spec-Tainer® \$4.50; Convertible® Billfold \$11.00; French Purse \$10.00; Card-Tainer® \$5.00; Key-Tainer® \$4.50; Lighter \$3.50; Cigarette Case \$6.00.



Siefon

*Siefon, the new fiber.
Lovely, lively magic for wigs alone.*

Siefon. Happy, hocus-pocus hair for wigs and nothing else. Pure, acrylic magic. In lively, lovely colors from blonde to everything. You'll say it's witchcraft, and maybe it is.



Better wigs wear our pretty tag. Ask for it, look for it.

When are you going to admit the real reason you use a feminine spray?



The real reason you use a feminine hygiene spray comes from that wonderful wish you have to be a softer, more desirable woman. A woman who is exciting to be near—always.

And that's what Feminique is all about. Feminique knows you... knows all about you. And, knowing all about you means thinking enough of you to create a feminine spray that leaves you feeling not just clean and confident but also warm and desirable. And Feminique does just that, leaves you feeling warm and desirable.

It sprays on differently. You spray on Feminique with a fine, wispy mist that's soft and warm

and will leave you feeling the same way, soft and warm.

And Feminique's delicate fragrance doesn't change when you spray it on your skin. You'll also find it amazing that anything as dainty as Feminique can be so effective. But it is. The truth of the matter is Feminique contains an ingredient that doesn't just mask odor but actually protects against it.

Feminique contains one of the most effective odor-stopping ingredients you can get.

Tomorrow start admitting the real reason you use a feminine spray.

Tomorrow start being a softer, more exciting woman. Tomorrow start using Feminique.



Feminique®

It makes you feel more than just confident.

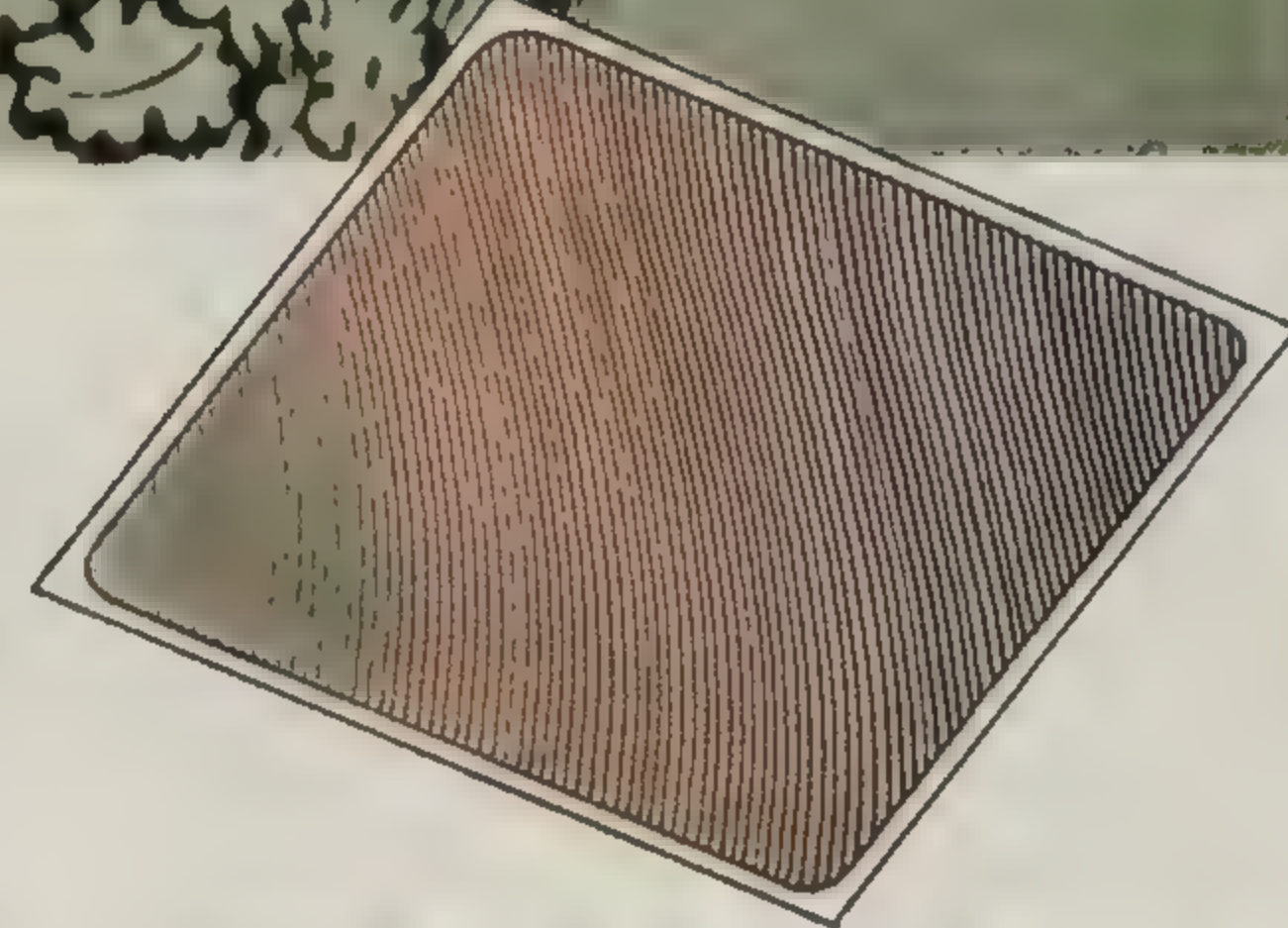
Available in 3 exciting scents: Feminique Green, Feminique Wildflowers, and Feminique Lemon Twist Spray Powder.

©1971 Bristol-Myers Co.



A Different Curl; A Different Day A New Curl With Each New Day!

You've been asked to dine with a Duke. Or invited on a cruise. Or decided to entertain a flock of friends. All at the last moment. Hostesses and guests stay cool and beautifully collected thanks to wigs made with Toyokalon synthetic fiber. Comb it anyway you like, it responds. Toyokalon. Look for the label.



For hair that styles itself
Toyokalon

TOYO CHEMICAL CO., LTD.
16-12, 6-CHOME, GINZA, CHUO-KU, TOKYO



The bracelet's irregular gold waves lap against the heavy sapphire crystal. 18 K gold. Ref. BC 711'1688.



40 diamonds crowning a grey-gold case. Polished gold dial, smoky quartz crystal with chequered grey-gold bracelet. Ref. BC 811'958.
28 diamonds surrounding grey-gold case. Night blue quartered dial with sapphire crystal. Ref. BC 811'957.

Gübelin presents a new and striking selection of ladies' watches by Omega.

Time moves into new dimensions with these exclusive avant-garde watches. Heavy sapphire-cut crystals enhance the elegant slimness of a lady's wrist. Created by Pierre Moinat.

GÜBELIN
745
Fifth Avenue
New York

Ready Beauty



Shine on, long hair

Back when Rapunzel was letting her hair down, it was clear there were certain advantages in having long tresses. Still are. But enthusiasm can wane with tangly tie-ups. Those about to get trimmed, take heart; an untangler is here—Long & Silky, Clairol's new conditioning lotion to massage in and rinse out after towel-drying freshly washed hair. It's a creamy balm for hair that may have been plagued by split ends, flyaway wisps, or a dry spell; smooths the way for comb and brush; and—special bonus—imparts a glorious shine. The shining, untangled, long and silky hair above is getting another conditioning treat, 100 strokes or so with a Mason Pearson brush.

Shadow box

Remember the bliss of a new box of watercolors, each color sunk in its own little well, ready at the touch of a brush to unleash hidden talents? The same feeling is conjured up by Revlon's new Shadows-By-The-Foot, a twelve-inch sampler box of Brush-On Shadows to brush on with the artist-size brush included. Ten little rectangles of cake-powder shadow, all hypoallergenic and free of fragrance, are the makings of an eye-coloring funfest. The array encourages beautiful experimentation, could inspire fanciful new blendings. Try Shy Brown wowed with Smoky Turquoise.

It's second nature

Have you noticed that some of the glowingest faces around are fronting for nature's girls—the ones whose chats with the grocer are filled with words like "pure" and "organic"? It's not unlikely their complexions have been lapping up Nutri-Vera Luxury Cream, wholesome first cousin to Nutrilite diet supplements. Nutri-Vera, from Edith Rehnberg Cosmetics, is a mélange of natural ingredients—animal and vegetable—all working together to soften and moisturize skin in need of help, or to keep flawless skin clear of trouble. Extracts from the aloe vera and comfrey plants, from shark's oil and lanolin are the key agents for good; work equally well at night or, by day, as makeup foundation. If you would join the glow girls, check your telephone directory for an Edith Rehnberg representative in your city.



You'll find the Schiaparelli Wig of Elura® at these stores:

Atlanta, Ga.	Atlantic Wig Imports
Atlanta, Ga.	Davison Paxton
Augusta, Ga.	J. B. White
Baltimore, Md.	Hochschild, Kohn
Baltimore, Md.	The Hecht Co.
Binghamton, N.Y.	Fowler, Dick & Walker
Birmingham, Ala.	Parisian
Boston, Mass.	Jordan Marsh
Buffalo, N.Y.	Adam, Meldrum and Anderson
Charleston, W. Va.	Stone and Thomas
Chicago, Ill.	Bramson
Chicago, Ill.	Marshall Field
Chicago, Ill.	Charles Stevens
Chicago, Ill.	Wieboldt's
Cincinnati, Ohio	Pogue's
Cincinnati, Ohio	Shillito's
Cleveland, Ohio	Halle's
Columbia, S. C.	Berry's
Columbia, S. C.	White's
Columbus, Ohio	Lazarus
Davenport, Iowa	Petersen-Harned-Von Maur
Dayton, Ohio	Elder Beerman
Decatur, Ill.	Carson, Pirie, Scott
Denver, Colo.	Joslin's
Des Moines, Iowa	Younker Bros.
Detroit, Mich.	Crowley Milner
Duluth, Minn.	Glass Block
Elgin, Ill.	Joseph C. Spiess
Forth Smith, Ark.	Boston Store
Grand Rapids, Mich.	Paul Steketee
Hartford, Conn.	G. Fox
Hartford, Conn.	Sage, Allen
Honolulu, Hawaii	Liberty House
Houston, Tex.	Sakowitz Bros.
Jacksonville, Fla.	May-Cohens
Kalamazoo, Mich.	Gilmore Bros.
Lansing, Mich.	J. W. Knapp
Lincoln, Neb.	Hovland Swanson
Lincoln, Neb.	Miller & Paine
Los Angeles, Calif.	The Broadway
Los Angeles, Calif.	Bullock's
Los Angeles, Calif.	Robinson's
Louisville, Ky.	Stewart's
Madison, Wisc.	Harry S. Manchester
Melrose Park, Ill.	Madigan Bros.
Memphis, Tenn.	Goldsmith's
Miami, Fla.	Burdine's
Milwaukee, Wisc.	Gimbel's
Minneapolis, Minn.	Dayton's
Mobile, Ala.	G. J. Gayfer Co.
Montgomery, Ala.	Montgomery Fair
Nashville, Tenn.	Castner, Knott
Nashville, Tenn.	Harvey's
New Haven, Conn.	Ed. Malley
New Orleans, La.	D. H. Holmes
New Orleans, La.	Maison Blanche
New York, N.Y.	A & S
New York, N.Y.	Bloomingdale's
New York, N.Y.	Lord & Taylor
Oakland, Calif.	Capwell
Oakland, Calif.	Rhodes
Oak Park, Ill.	William Y. Gilmore
Orlando, Fla.	Jordan Marsh
Peoria, Ill.	Carson, Pirie, Scott
Philadelphia, Pa.	Strawbridge & Clothier
Philadelphia, Pa.	Wanamaker's
Pittsburgh, Pa.	Joseph Horne
Portland, Ore.	Meier & Frank
Portland, Ore.	Rhodes
Providence, R.I.	Gladding's
Providence, R.I.	Outlet Co.
Providence, R.I.	Shepard's
Richmond, Va.	Thalhimer's
Rochester, N.Y.	B. Forman
Rockford, Ill.	D. J. Stewart
Salt Lake City, Utah	ZCMI
San Francisco, Calif.	City of Paris
San Francisco, Calif.	Emporium
Shreveport, La.	Selber Bros.
Spokane, Wash.	Crescent
Springfield, Mass.	Albert Steiger
St. Louis, Mo.	Stix, Baer & Fuller
Syracuse, N.Y.	Chappel's
Tampa-St. Pete, Fla.	Maas Bros.
Toledo, Ohio	La Salle & Koch
Toledo, Ohio	Lion D.G.
Trenton, N.J.	Nevius-Voorhees
Trumbull, Conn.	D. M. Read
Washington, D.C.	Garfinckel's
Washington, D.C.	The Hecht Co.
Washington, D.C.	Woodward & Lothrop
Youngstown, Ohio	Strouss's

The Schiaparelli Wig of Elura®

Schiaparelli, Division of N. Wagman & Co.
720 Fifth Avenue, N.Y., N.Y. 10019

Introducing the first wig you can wear in the kitchen.



Wigs have gotten the bad reputation of not being able to take a little unexpected heat, like oven heat for example.

And while you may not be the domestic type, you never know when you might be called on for a hot meal.

So now, all because of a wonderful new fiber called Elura®, you can venture into the kitchen, fix a meal fit for a king, and not lose a single precious curl in the making.

Elura is a polymer spun modacrylic hair that comes closer to the real thing than any other wig fiber in existence.

Because of it, our wig absolutely won't frizz up or

fall limp when confronted with a sudden burst of heat. You can set it wet or with electric rollers. Take it under a dryer. Back-comb it or hot-comb it. Wear it in the wind fearlessly for it will always fall right back into its pretty self. And this is one synthetic without the tell-tale synthetic "shine."

In short, the Schiaparelli wig has all the advantages of real hair and none of the disadvantages of wigs. Plus it's a knockout, no matter which of our five styles or 25 natural color blends you decide is you. For \$45 or less.

Remember, the way to a man's heart may still be through his stomach, but he'll always look first.

The Schiaparelli Wig of Elura®
Beauty isn't enough anymore.

Schiaparelli, a division of N. Wagman & Co., 720 Fifth Avenue, N.Y. 10019.



The table and bookcase with simplicity of line and complexity of detail.

From Henredon's Folio Ten...
A collection of classics.

The stark simplicity of the Parsons style—one of the contemporary forms that make Henredon's Folio Ten a collection of showpieces.

Adjustable glass shelves and a rosewood back panel enhance the geometric bookcase design. A mottled finish, smoky glass top and brass trim take the table beyond the T-square. To see other classics in a range of styles and periods from Henredon's Folio Ten, send \$1.00 for brochure to Henredon, Dept. V-10151, Morganton, North Carolina 28655.

Henredon



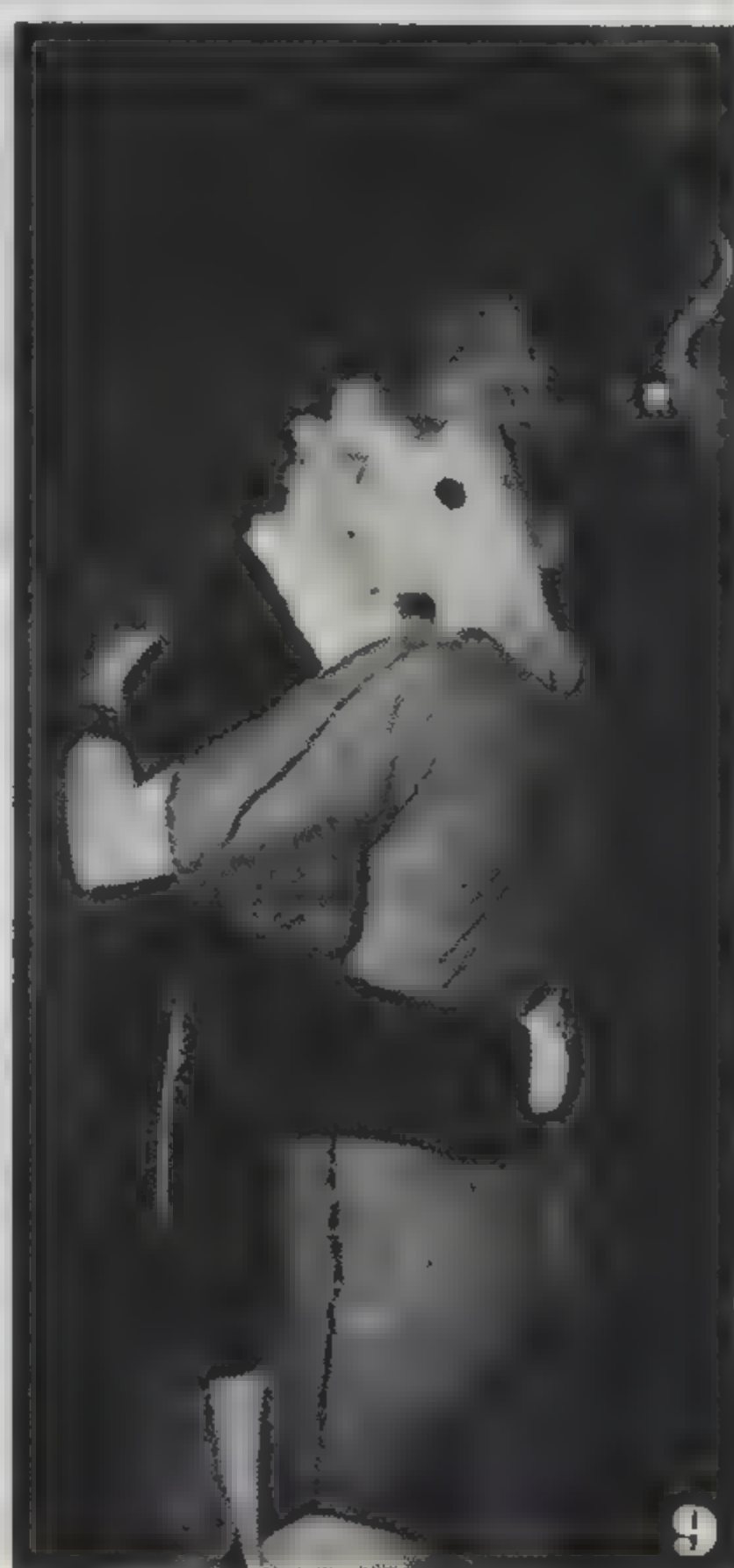
VOGUE'S NOTEBOOK

Grand slam in Paris

*The most amusing
and attractive people
came to re-open Bofinger*



For three years now, the Baron Eric de Rothschild has shaken Paris out of its August sleep with a grand-slam annual reopening party for his Bofinger restaurant. The best-looking, most amusing people from everywhere zoom into the glittery, turn-of-the-century brasseries with summer tans and super clothes to dance and eat till dawn. This year's party was the best ever—an amusing grab-bag of surprise and fun....



1. Miss Sini Verhey-van-Vyck and Baron Eric de Rothschild. . . .
2. Miss Kiki Lagier and Tan Giudicelli. . . . 3. Mlle. Philomene
Toulouse. . . . 4. Mr. Andy Warhol. . . . 5. Dancing on the tiled floors
of Bofinger. . . . 6. Mr. Karl Lagerfeld and Miss Joan Buck. . . . 7.
Mme. Anne-Marie Malle. . . . 8. The host chats with model Loretta.
. . . and, 9, he dances with a beautiful guest.



Beverly Hills • New York • Chicago • San Francisco

Michelle brings you the latest,
most marvelous wig of
the season: the Re-
velation. It's the
wig that can
be styled in twelve
exciting ways! From
a chignon to a side-
sweep . . . this is the
one wig that lets
you have many
fashion looks in a
matter of minutes.
Especially design-
ed to fit all head
sizes, the Revela-
tion wig has a softly
sculpted cap that's
feather-light, airy and
keeps its shape. Made
of Kanekalon, it's avail-
able in a variety of beau-
tiful, natural hair colors. At
all fine stores. For further in-
formation, write:



Michelle® Wigs

A DIVISION OF METROPA CO., LTD.
48 East 21st Street, New York, N.Y. 10010

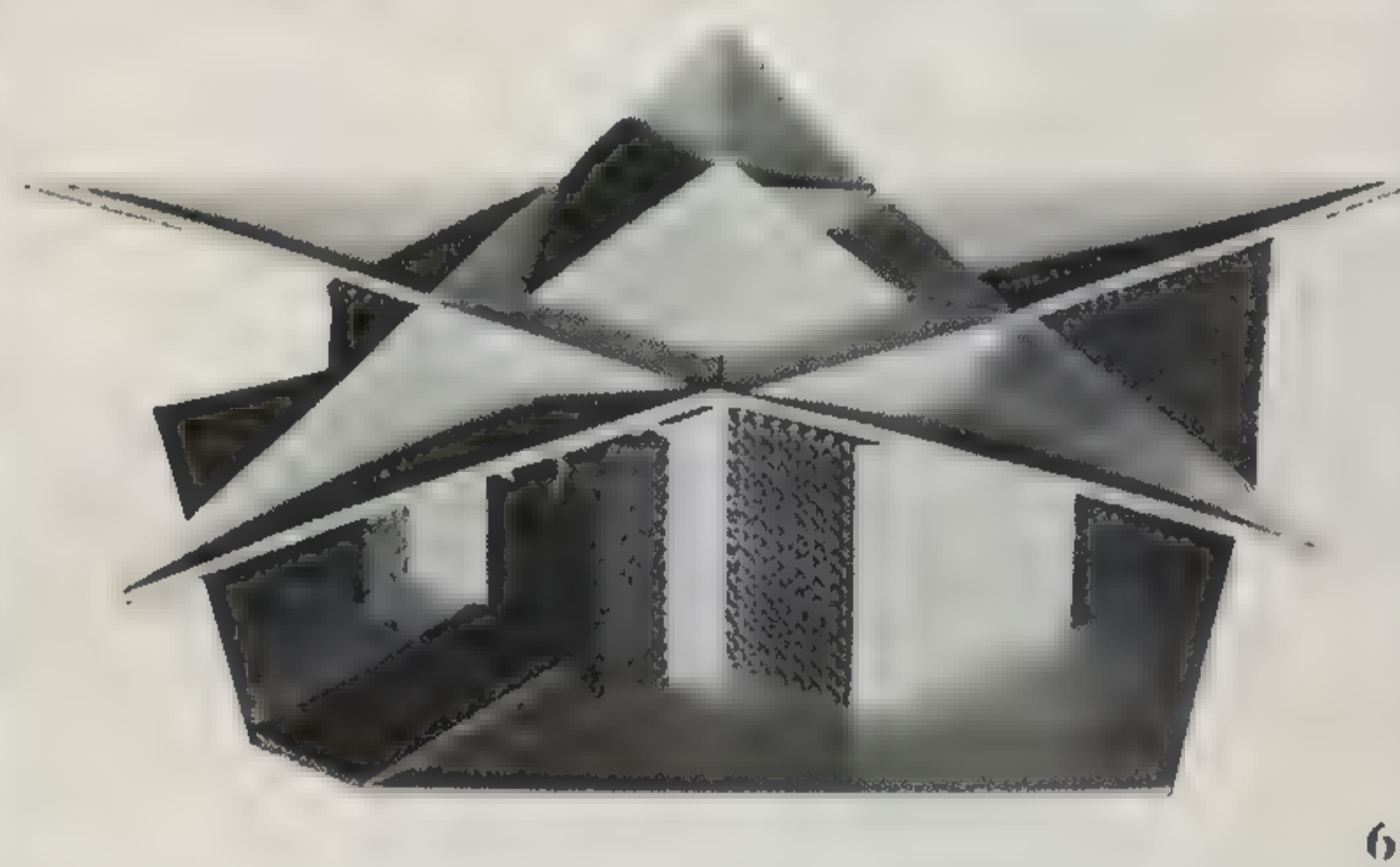
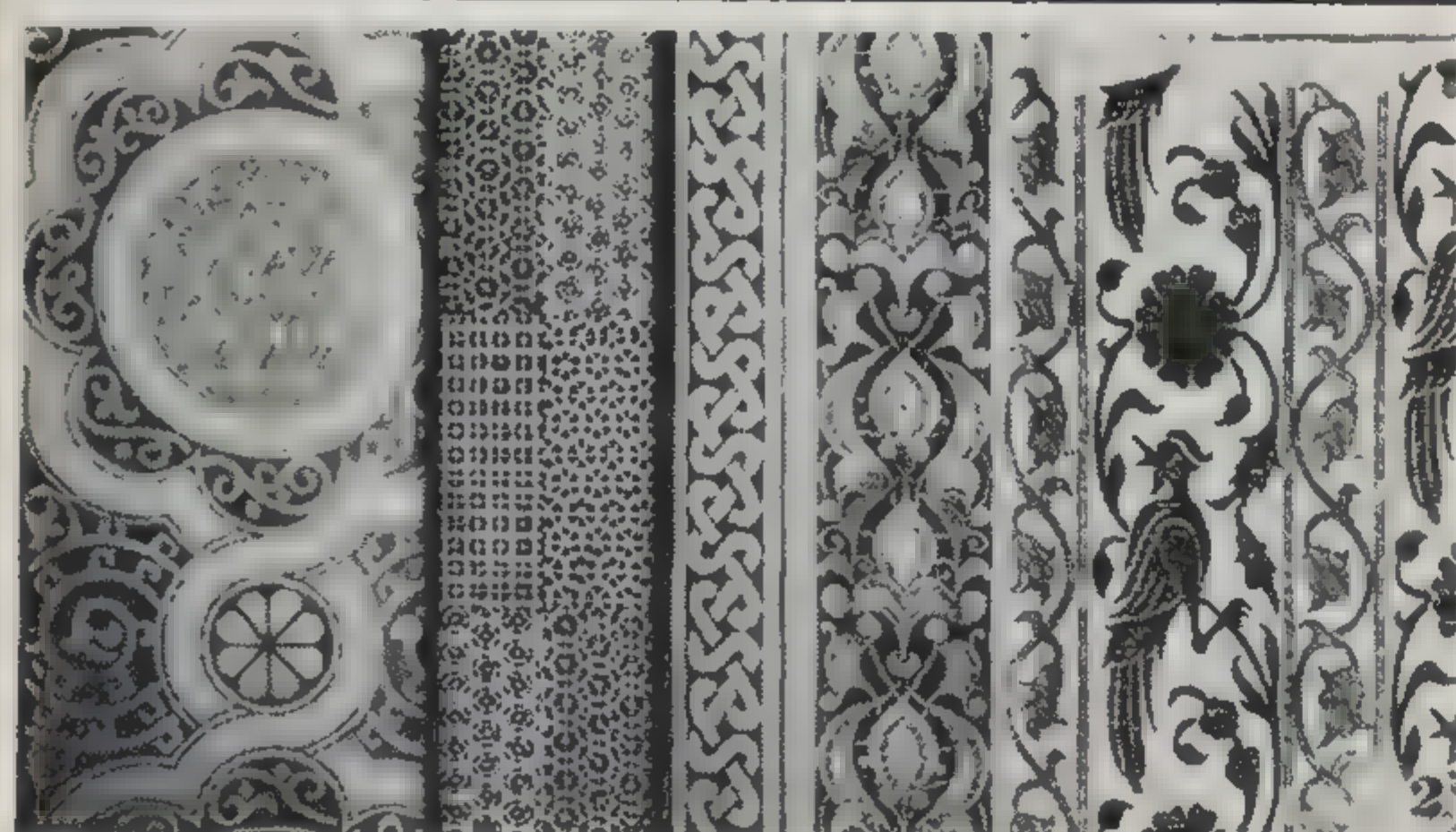
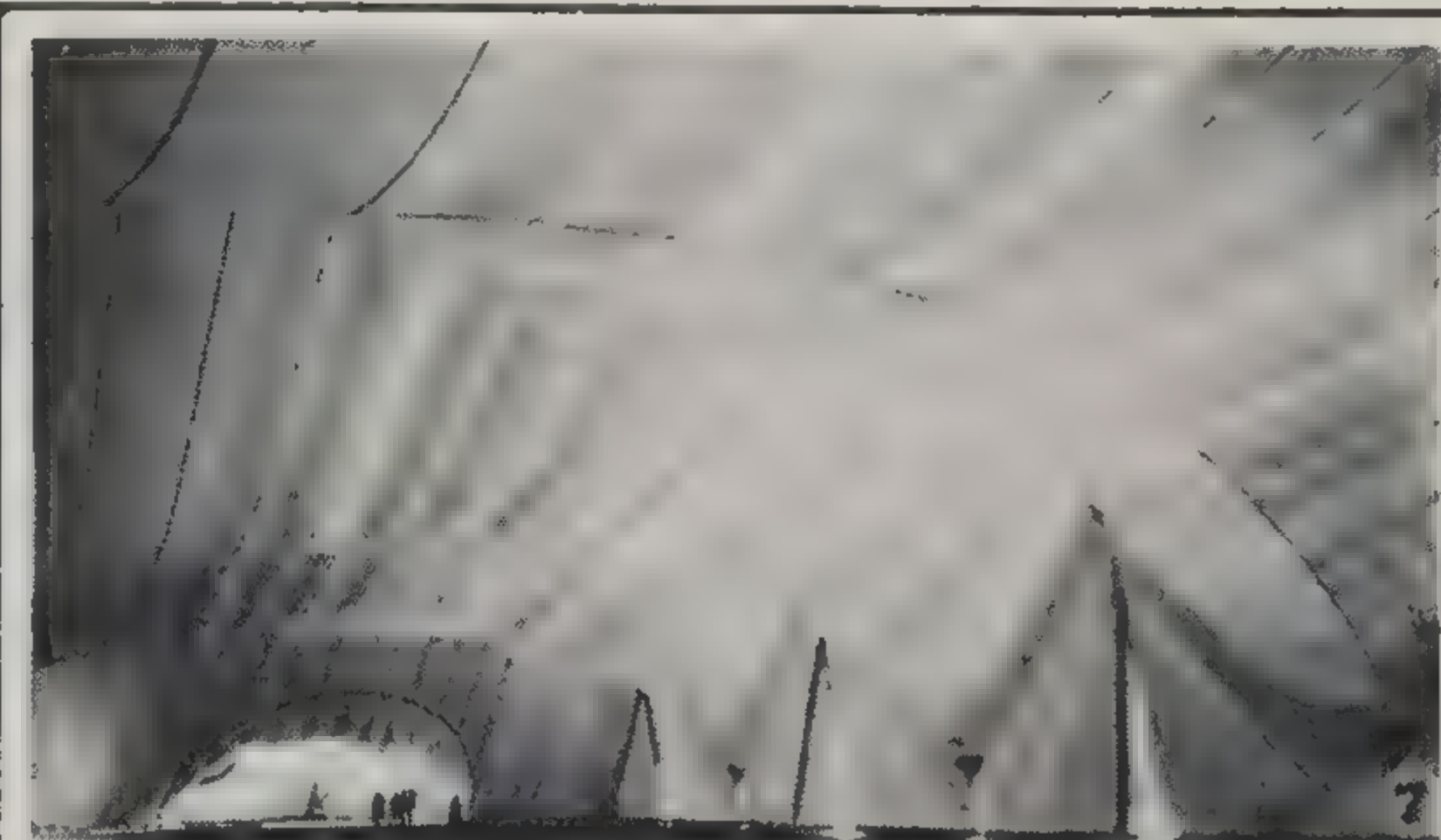
FÊTE FOR A KING

New designs, new ideas sweeping west from Iran



His Imperial Majesty Mohammad Reza Pahlavi, Shahanshah Aryamehr of Iran, is host for a dazzling week of fêtes celebrating the 2,500th anniversary of the founding of the Persian Empire by Cyrus the Great when he issued his famous declaration of rights giving every man freedom to worship and travel as he pleased. The festivities began October 12, with 50 Heads of State as guests, in a star-shaped city of blue-and-white tents on the desert below the ruins of the ancient capital Persepolis where Darius and Xerxes later built a great ceremonial palace. Reached by helicopter from Shiraz, the new city will become a hotel to be run by the Club Méditerranée. Its design influence is everywhere,

sweeping Europe and America. This new city, designed and built by the French decorating firm The House of Jansen, consists of 50 tents, one for each Head of State, alike outside, different inside. Private tents for the Shah and Empress, a 224-foot tent for receptions and dinners, a club tent for relaxation, a heliport, service tents—all are set in Persian gardens. Below: some details: **1.** Place mat designed by Porthault, Ceralene china. **2.** Printed fabrics by Michael Szell, 47 Sloane Ave., London SW3, England. **3.** A model of the city. **4.** Royal crystal by Baccarat. **5.** Bed linens by Porthault. Glass, china, and linens are available at 55 E. 57th St., N.Y. **6.** Model of the heliport. **7.** Reception tent going up. **8** and **10.** Two Royal menus. Maxim's, the great Paris restaurant, will handle the food, fly it in each day. For the State Banquet, each guest will have a velvet-covered throne. **9.** A Porthault tablecloth.



Want to lose 4 pounds fast?

Slender's nutritionally balanced program gets quick results

You, too, may lose 4 pounds the first week with Slender. Why not? Just don't backslide. Stick with 900 Slender calories a day and you'll get a thrill when you step on the scale.

Clinical study works for problem dieters

We put people, who were at least 20% overweight, on Slender for three weeks. That's four Slender meals a day, totaling 900 calories. At the end of the first week, dieters had lost an average of more than 4 pounds. During the next two weeks, losses averaged 3½ pounds a week. Many of the dieters on the program told us they were not unduly hungry and found Slender "surprisingly filling."

Low in calories, high in nutrition

Many 900 calorie diets are fad diets which emphasize one nutrient over others. But a Slender meal is nutritionally balanced. Whether it's instant Slender, mixed in milk, or Slender chilled from the can — every glass supplies ¼ of your daily recommended adult dietary allowance of protein. Plus the regular vitamins and

minerals you need, including vitamins C and B-complex.

Slender counts calories for you

With Slender, you don't have to get involved with measuring out tiny portions of this and that. And you avoid costly calorie mistakes which may undo your diet. Slender counts the calories, so you always know where you stand in the calorie battle.

How to slim down sensibly with Slender

If you want fast results to get your incentive up, go strictly Slender for a week. Then go back to other foods in diet proportions, but have your Slender for at least one meal. Whether you go strictly Slender again for another week later on depends on how much you want to lose. But you should ask your doctor before starting any program aimed at weight loss.

One thing's certain, you'll find Slender wears well in your diet. It's so rich and satisfying, and that's without artificial sweeteners. Slender from Carnation. Dieting without nonsense.



Slender® diet food for weight control, Carnation Company, Los Angeles, California

HOROSCOPE

BY MARIA ELISE CRUMMERE



TRUMAN CAPOTE was born on September 30, 1924, in the sign of Libra. His chart has eight signs tenanted—indicating an unusually wide range of abilities. Though the casual approach of a Libran is seen, behind the scenes a rigidity of purpose exists in a powerful fixed cross: Leo, Scorpio, and Aquarius. In this combination, the deep scrutiny of Scorpio is centered through willful Leo's intent to make others aware of his civic ideas, circulating them with Aquarius's help for mankind's benefit. The rewards soothe a Libran's vanity. With Uranus in Capote's sign now, we can expect startling things from him.

ARIES, March 21–April 20. When you feel a sense of balance, your judgment is excellent; then you are bold, aggressive, and press to win. You like to be a hero, to feel that you can save a cause. You are a games player; teamwork, with you in the lead, brings out all your love of life and you express yourself to the fullest. Mars, your ruler, is still in Aquarius; this is well suited to your purposes.

TAURUS, April 21–May 21. Attractive as you are to the opposite sex, a certain rigid streak runs through your romantic relationships that can be upsetting. You are always conscious of your "sweet" side, no matter how innocently it is projected; and you know when to use it to acquire favors. Your ruler, Venus, now in Scorpio, places you in the hands of others. Persuasion rather than pressure will work best for you now.

GEMINI, May 22–June 21. As with all dual signs, those born in Gemini may at times allow distracting thoughts to lead them down byways, losing sight of their real goals. But your insight and quickness in submitting your opinions can accomplish much in a short time; your vigor of mind comes and goes like the wind your sign represents. Your ruler, Mercury, is in resourceful Scorpio. Wind up unfinished tasks now.

CANCER, June 22–July 23. There is not a single art in which you could not excel once you have mastered your personal sensitivity. Once the emotional storehouse has been tapped and your energies centered, you can be a fine actor, great musician or painter. Only your moody periods are wasteful. Mercury, now in Scorpio, will provoke you into investigating a new hobby, working with a group, during these two weeks.

LEO, July 24–August 23. When others think you dramatic, you are merely persuading the world to love something as much as you do. You manage well as an executive, for ruling is native to you; but you hate to be out of step and will go along with others. With Mercury in Scorpio—your testing sign—during this half of the month, associates may take an odd view or a loved one may disagree. In the end you will win out.

VIRGO, August 24–September 23. You are continually in search of knowledge, information that builds and strengthens you in your goals, widens your point of view—scholarly joy. You simulate a rather swinging style, while staying strictly within your own conventional standard. Your ruler, Mercury, in Scorpio has turned you toward investigative pursuits now; and the position of Venus there, too, involves you with beauty.

LIBRA, September 24–October 23. Yours should be an artistic career, for you love beauty. No better way to gain support than by giving joy to others, since the key to self-happiness for you lies within. Now, with Uranus—the inventive planet—set firmly in your sign, you will be overwhelmed with new ideas. This is a rare period for you creatively. Capture the good and stretch it into a new way of life.

SCORPIO, October 24–November 22. You seem poised, ready for any emergency. Your conviction of your own worth is never forgotten. A fund of secret hopes keeps you inflexibly on target, and the strength you have stored for these pursuits is unbounded. Suspicious of easy winnings, you prefer to earn your security. Both Venus (money) and Mercury (information) in your sign now promise gain.

SAGITTARIUS, November 23–December 22. Be careful that seeking does not turn into speculating. Curb the gambler in you. Your greatest winning comes in raising the minds of others to higher levels through your acute awareness of their attitudes. Your ruler, Jupiter, is back in your own sign, making this an appropriate time to circulate the ideas you have been collecting. Neptune there, too, grants spiritual revelation.

CAPRICORN, December 23–January 20. Learning to conserve energy is your most difficult lesson; a weakness for flattery, your one vulnerable spot. You will sacrifice to succeed; your underlying foundation is never shaken, nor do you yield to easy circumstances. Now, with Mercury in Scorpio—your house of friendship—you will be flooded with friends and with social activities, making this a happy time.

AQUARIUS, January 21–February 18. Your ruler—Uranus—rules lightning: you like life to move at a rapid pace. You are interested in all human affairs, analyzing them swiftly, always aware of where you will fit in. You are not interested in individuals but in the ideas they represent. Mars, still in your sign, has given you many opportunities. These two weeks permit continued success, if the pace is kept.

PISCES, February 19–March 20. When brooding and worry descend, solitude is your best restorer. You are impressionable; when odd people attract you—move on: they may influence you too much. You do not belong to the executive world, feel best when you are free to make your own choices. Mercury (practical thoughts) and Venus (beautiful ideas) both in Scorpio will strengthen you for the remainder of the month.

Which one is wearing a wig?



If you find it difficult to tell the wig-wearer from the lady who's wearing her own hair, it's because of a new wig fiber process. The result of this process is Dynel® Natúr™. And only Abbott* has it.

Dynel Natúr is entirely different from anything else you've ever seen a wig made of. Dynel Natúr modacrylic fiber comes closer to the body and

texture of real life hair. It allows colors to look much more natural. (We blend up to 12 different colors for each shade, for a really real effect.) What Dynel Natúr isn't, is so shiny that it looks wiggy.

Another reason you may find it hard to tell the hair from the Dynel Natúr is the construction of the wig itself. Like all Abbott wigs, it's light and comfortable. Plus it lets you wear it off the face

without blending your own hair in (so you can change color without changing a thing), and it has height that's built-in (so you never have to tease it).

The final reason you may find it hard to say which is wig and which is hair is that Coty Award winners Halston and Adolfo are designing our wigs.

Who's wearing the wig? Why, it's the lady on the right.

Dynel® Natúr™: a wig fiber to honestly rival Nature.

*TM © 1971, ABBOTT TRESSES, INC.

Someone's in the kitchen with Maxime:

**PENELOPE
GILLIATT**

BY MAXIME McKENDRY



Maxime McKendry, left, at the stove with Penelope Gilliatt; on the pegboard wall: skillets, pastry brushes, kerosene lantern.

Northumbrian, Irish, a slight woman with a surge of red curls, brown eyes, white skin, Penelope Gilliatt is a transatlantic writing whiz and the mother of a brown-eyed blond daughter, Nolan, age six. They live, with Nolan's kitten, most of the year in a West Side New York garden-backed brownstone house, where two floors have been scooped out to provide a few rooms on a generous English scale. There's a feeling for reality, almost no color, ample texture: bare wood, natural linen, unpolished marble, fur, iron, suède. Bare concrete blocks base the coffee table, are stacked to rack wine bottles (a lightbulb inserted to up-light a corner). Here, and in her London house, Penelope writes her short stories (from black-bound notebooks), her magazine film critiques for *The New Yorker*, and—most recently—the screenplay for *Sunday Bloody Sunday*. Writing done, she entertains close friends, cooking in a roomy, well-ordered kitchen where tall double doors and wooden cabinets stretch to a high ceiling painted cerulean blue, with a huge white bas-relief figure 5 on it. For her sink: a cork splashboard, a butcher's-block drainboard. Over the stove: white pegboard reaching for the ceiling, too, with black iron skillets and a Northumbrian eeling fork, a kerosene lantern—English relics. Intense, passionate, with a strong deep voice, Penelope Gilliatt is both sensitive and plainspoken, an intuitive cook who keeps an eye on tradition. More on Penelope Gilliatt, page 100. Here, some of her recipes:

Dinner menu

Jugged hare with red-currant jelly, forcemeat balls, fried bread

Parsleyed potatoes

Watercress and mushroom salad

Boursin cheese

Apple snow

Jugged hare

(six to eight servings)

Penelope Gilliatt buys hare at the Maryland Gourmet Mart on Amsterdam Avenue in New York. Have the butcher cut the hare in serving pieces; if it is frozen, defrost in a bowl and reserve the blood. Soak the hare overnight in this marinade: red wine to cover (about a quarter bottle); 1 Spanish onion, finely chopped; basil, thyme, chopped parsley; 1 or 2 twists of lemon peel; salt and ground pepper; a few cloves.

Remove the hare and reserve the marinade. Take about ½ pound back bacon, fry about 6 slices, and reserve for garnish; dredge hare with flour and sauté in bacon fat. Meanwhile cut the remaining bacon in small dice. In a large iron stew pot, combine 1 can condensed beef bouillon, 1 can water, 1 stick celery and 1 carrot—both sliced. Add diced bacon and hare; bring to a boil; lower heat and simmer slowly, tightly covered, for 3 hours.

Remove hare and bacon and keep warm; strain out vegetables and return broth to pot. Thicken with 4 tablespoons butter mashed with 2 tablespoons flour, stirring in slowly. Continue to stir as the sauce thickens, adding the marinade (strained), 1 wine-glass of port, 2 tablespoons red-currant jelly, juice of 1 lemon. Return the hare and bacon to sauce; and, keeping heat very low to avoid curdling, add hare's blood. Serve topped with fried bacon, with boiled potatoes dressed with butter and chopped parsley and a dish of red-currant jelly.

Forcemeat balls

"Forcemeat" is the English term for the mixture, with or without meat, that Americans call "stuffing" or "dressing."

When she's in a rush, Penelope uses packaged herb-bread stuffing as a basis for her forcemeat balls, crushing it fine with a rolling pin. Here's her full, start-from-scratch recipe:

1 cup fresh bread crumbs **1 Spanish onion, chopped**
½ cup mixed herbs: basil, and cooked soft in butter
thyme, parsley, sage, a 2 egg yolks
little rosemary (if dried, Salt and pepper
soak in a little hot water)

Mix well and form paste into small balls. Fry in oil and butter until golden brown. Drain on paper. Penelope says these are "really worth the effort."

Fried bread

Trim crusts from thin white bread slices, cut in small triangles. Sauté until golden in butter. Serve warm.

Watercress and mushroom salad

Penelope makes her salad of chopped watercress (stems removed) and sliced raw mushrooms with an extra-sharp French dressing that offsets the sweetness of the port in the jugged hare.

Apple snow

Another shortcut Penelope has found while cooking in America is applesauce in jars. "As it's rather wet," she said, "I dry it out by simmering it in a skillet until thick."

To 2 pounds of thick applesauce, cooled, add 1 teaspoon ground ginger or 1 tablespoon ginger marmalade and ½ envelope unflavored gelatin soaked in a little cold water and heated to dissolve. Beat 4 egg whites until they stand in peaks; whip ½ pint heavy cream stiff. Fold cream and egg whites into the applesauce; pour into "pretty goblets" and sprinkle with cinnamon. Chill.

P

enelope also gave me this recipe for the quick luncheon dish she served. She calls it:

Hot crab

(four servings)

1 pound tin fresh lump crab meat
¾ stick butter
2 tablespoons flour
Milk (optional)
½ pint heavy cream
Fresh parsley, chopped
2 pinches curry powder
("a boxer's pinch")
½ teaspoon dried dill
1 tablespoon sherry
Salt and pepper

Pick over crab meat. Heat crab with butter in the top of a double boiler; stir in flour. (Penelope said she adds a bit of milk next, if the mixture seems dry: "I get anxious.") Stir in cream, and season. Cook gently until thickened and flavors are well blended. She serves the crab in a molded rice ring topped with parsley, "if I have time," or with fried bread triangles.



White Shoulders

Evgan Perfumes, Inc.

distinctive fashion designs from the
Grand Prix Genuine Stone Collection

A man is destined for praise when his wardrobe includes these elegant treasures. (top row) Golden and silver wrap-around cuff link and tie tac sets with flexible watch-band styling. Mounted with Jade, Onyx, Tiger Eye and Sodalite. \$17.50 the set. (middle) Polished golden and silver twist cuff link and tie tac sets with Flower Obsidian, Pink Rhodonite, Jade and Tiger Eye. \$12.50 the set. (bottom) Gleaming golden 3-dimensional cuff link and tie clip sets in see-through designs. Stones are Jade, Onyx, Sodalite and Tiger Eye. \$12.50 the set.

SWANK

WHERE FASHION IDEAS ARE CREATED IN JEWELRY
 available at fine stores everywhere



Modern classics

A dults. . . . At last, somebody has zeroed in on them, come up with a really smart way for The Postgraduate to dress. Carlo Palazzi for Jaeger starts with extremely beautiful fabrics—good deep colors, subtle patterns in wool-and-cashmere blends, flannels, velvets, and knits—cuts them so they flatter a trim figure, but don't pinch . . . a neat, gentleman's cut. To wear with the suits: jacquard tone-on-tone shirts in ivory, peach, white, pale yellow, and blue; four-and-one-half-inch-wide ties in heavy silks with neat woven patterns on rich dark grounds.

The way to look right now: every detail is modern in a quiet, classic vein. Slate-blue wool-and-cashmere pin-dot suit, \$250; white geometric jacquard shirt, \$30; navy-and-white wide silk tie, \$15. By Carlo Palazzi for Jaeger. At Mannie Walker in New York; Gidding-Jenny in Cincinnati.



Innovative twist: the small detail: a bracelet of interlocking sterling nails. Carlo Palazzi for Jaeger. \$40.



JEAN-PHILIPPE BLAISE

After all, two blades are better than one . . . so goes the thinking over at Gillette where they've come up with the 'Trac-II,' a new razor with two parallel blades which allow a twelve percent closer shave with one stroke than conventional razors do with two strokes, according to company scientists. Trac-II is just hitting stores now at \$2.95 for the razor and five cartridges. . . . "Open this box and you've got Trouble" is the ominous label on the new gift set of Trouble after-shave and cologne, a new fragrance from Mennen. The scent is a particularly long-lasting one with a clean, brisk tang to it. The Gift Set, four ounces each of after-shave and cologne, is \$6 at Gimbels, New York. . . .



Ever think you'd be joining forces with Leo Narducci?

He designs, you knit, and
Dazzle Yarns make it happen.

It's the newest thing in designer teams. Leo Narducci creates it. And you make it—easily, beautifully, and for much less than you'd expect to pay for an original.

You'll find everything you need in the stores featuring Dazzle—our shimmering yarns, needles, and an illustrated leaflet, with instructions and a finished picture. It's that easy. And since Dazzle is 50% Creslan® acrylic fiber and 50% nylon, it's as easy to take care of as it is beautiful.

Couturier fashion without couturier prices? Definitely. From Dazzle Yarn and Caron Yarn Company. Ask for Dazzle yarn with Creslan acrylic at your favorite store.

CYANAMID
Creslan[®]
LUXURY ACRYLIC FIBER



Leo Narducci designs for
the woman you are.


Dazzle

Caron Yarn Co.
Rochelle, Illinois 61068

Creslan acrylic fiber is a product of American Cyanamid Company, Wayne, N. J.

OCTOBER 15, 1971

Vogue's point of view:

HOW TO TAKE THE WEATHER

Or why is this girl smiling?... In a ripping wind, she looks—well, ripping. Smashing. ...And she feels great—warm and cosy in a turtleneck with a snappy russet suede battle jacket to beat the wind... Terrific, yes? But that's not enough; these clothes are working for the woman who wears them. And that's what fashion is all about now—just another pretty look won't do; if it doesn't earn its keep, it's not fashion today. So take the weather as it comes... three fingers neat of rain... snow flurries zeroing in on 0°... or a blaze of sun. Turn the page, and plot to enjoy the elements, clement or not.

Suede jacket by Calvin Klein, about \$110. At Saks Fifth Avenue. The wig—a working fashion if we ever saw one—is a great swoosh of Kanekalon that falls out of the wind and into place with a good shake or a flip of the brush. By Edith Iniré Swanson's. Suga made it all work.

BEAT THE WEATHER AND LOVE IT

Weather's what you make it. So make it work for you. Make fashion work for you. Today you have a right to *demand* more of fashion than just looking nifty. Really get with it now—the clothes that bash on in all the raciest looks for rain, snow, wind, flying changes from cold to hot. If you look right, feel right, are dressed for whatever it's doing outside, you'll have a terrific time in any kind of weather. . . . Gusting down city streets, brogues striking the pavement at a good brisk click. . . . Or snow and white morning stillness with turquoise ski-goggles cutting the glare. . . . And those bleak, romantic days, grey and wuthering, a chill mist, wood-smoke, and a bite of winter in the air. Come the cold, cold days, layer it on thick in fabrics that can love winter or leave it—a great silver fox polo coat as you fly the scene and, layers later, a snug little maillot and tights to peel down to when palm trees come into view as you jet through the clouds. . . . Make the most of weather. When it's raining, pretend you're in Ireland. When it's snowing, Moscow—and you're wrapped in sable. What else. . . .



Great wind we're having, enough to blow you right into the arms of some divine man. And such a delicious bundle in your whopping silver fox polo coat. No wonder you brave the strongest wind. Look where it lands you! (He's bundled up, too, in his King Kong fur coat that's really black sheepskin in disguise.) Fox coat by Donald Brooks for Michael Forrest. Bonwit Teller; Jacobson's, Michigan; Joseph Magnin. Icelandic black-dyed sheepskin coat by Fernando Sanchez for Revillon. About \$295. Saks Fifth Avenue. Schiaparelli wig of Elura, arranged by Suga. At Shillito's; Dayton's. Backdrop in New York: Tony Rosenthal's giant polished bronze sculpture, designed to roll with the wind.



HOW TO BEAT THE WEATHER



the fur-lined raincoat, left . . . a snow coat, a high-wind coat . . . in any weather this is the coat to keep you warm, dry, and looking great. Natural poplin outside, nutria inside. Pulled together here with everything else you need to beat the weather—rolled-up pants, cashmere muffler, a wooly knit watch-cap, warm gloves, and a sharp little bag belted close—all in shades of brown, beige, and cream. Thick crêpe-soled shoes keep the warmth and dryness going right down to your toes. . . . Photographed at CBS Headquarters, New York. Aquanala coat, of cotton and polyester (Galey & Lord fabric) with Zepel finish. About \$445. At Bonwit Teller; Jacobson's, Michigan. I. Magnin. *Beauty Prompter:* Long, swingy Dynel wig Concept 71 by Carousel, at Dayton's. Styled by Franklyn Welsh.



Cape in layers, layers of warm knitted things, above—the racy way to weather the storm. Long brown Inverness cape with a shorter cape over it for extra rain-and-chill proofing. Underneath, a soft small black turtleneck and cuffed black wool shorts layered over black tights, black cable-stitched thigh-high socks, and ankle boots. When you're turned out like this, you'll never want to spend another wet day indoors. . . . In the background, New York's Ford Foundation Building. Cape: Raincheetahs by Naman, of rubberized cotton. About \$70. At Altman's; Joseph Horne; Stix, Baer & Fuller; J. W. Robinson. Accessories, both pages, next to last page this issue. *Beauty Prompter:* Softly curled Concept 71 wig, of Dynel, by Carousel, at Dayton's. Styled by Suga.

HOW TO BEAT THE WEATHER

a

Flying Tigers jacket turned fleecy side out is what this jacket looks like—and what could look greater (or feel warmer) with suède pants, a cashmere sweater, all in shades of fawn and beige. Jacket of dyed Spanish lamb trimmed in suède; Günter for Project 2. About \$295, Saks Fifth Avenue; Dayton's; Swanson's; Neusteters; Marie Leavell. *Beauty Prompter*: Elura wig by Fashion Tress, styled by Suga. Witty phone booth—with a trompe-l'oeil frieze of legs—at the Walston & Company building, Water Street, New York.



a

ll-weather coat with fleecy side in, and a big face-saving shawly raccoon collar—it laughs at winter woes. . . . Coat in tan water-proof poplin of Dacron and cotton finished with Zepel, lined with Borg pile fabric, collared in raccoon; by Weatherbee. About \$115. Altman's; Jordan Marsh, Boston; Hudson's; L. S. Ayres. Elura wig by Fashion Tress, styled by Franklyn Welsh. Wigs, both pages, at D. H. Holmes; Swanson's; Sanger-Harris; Sakowitz. For accessory details, both pages, see the next to last page of this issue. In the background: cbs Headquarters, New York, designed by Eero Saarinen.





brown linen velvet, above, a bright-buttoned, double-breasted coat with a nestle of crinkly lamb at the collar and big patch pockets. Pull on a little knit cap for day...a small, mysterious veil at night—and he'll take you anywhere. The spot here: CBS Headquarters, New York. Clarendon for Henry Friedrichs; Spanish lamb collar. About \$145. Lord & Taylor; Neiman-Marcus; Neusteters. Wrapping him up—a hide-side-out coat of dyed brown Tigrado Spanish lamb. Fernando Sanchez for Revillon. Saks Fifth Avenue. Lean into the winds, below, in leather-rimmed pale-brown seal—a coat to weather all. Add the snap of shirt-and-sweater layers beneath, furry laced boots below, a soft leather pouch underarm, the slouch of that Garbo hat—you've caught one of the hottest looks for cold days in town, walking out here in Chase Manhattan Plaza. Coat of Fouke-dyed Lakoda Alaska fur seal: Valerie Furs. Ben Thylan; Ludwig, Boston; Bonwit Teller Chicago.



HOW TO BEAT THE WEATHER



Walk out warm, above, in the longest coat to beat the coldest day—gutsy Chinese raccoon that comes on strong, shapes up small on top, then plummets down to lap around your legs like a soft luxe-y robe. If cold-weather walking is the spice of your outdoor life, this is Everything Good. Double-breasted coat by Fernando Sanchez for Revillon. At Saks Fifth Avenue. For accessory details on both these pages, see the next to last page of this issue....*Beauty Prompter:* On both pages, free-blowing wigs to brave any weather, by Donald Brooks, of Elura. The wigs opposite, styled by Franklyn Welsh; the one above, by Suga. At Saks Fifth Avenue; Higbee's; Swanson's; Frost Bros.

Short raincoat and pants, below center: a raincoat with duffle-coat dash, to dash through showers, winds—leather-buttoned, belted over short cuffed rainpants in the same buoyant cork-color. Raincheetahs by Naman; of Dacron and cotton (Galey & Lord fabric), finished with Zepel Glenoit Dacron pile lining. Coat, about \$75; pants, about \$28. At Altman's; Stix, Baer & Fuller; Dayton's; Joseph Magnin. Worn with tights, socks rolled down over laced-up ankle boots....The lamb is sure to go, below left—wherever you go, ready to ward off chilly blasts. Coat of Spanish lamb in soft greys, browns...edging of pale-beige suède. By Arnold Scaasi; made to order at Ritter Bros. Also at Titcher's, Dallas....Quilted denim-y blue raincoat, below right—zipped up the side, at wrists, pockets, to sail along dry and snug. By Lawrence of London, in polyester and cotton. About \$115. At Bonwit Teller; Neiman-Marcus; I. Magnin. With it, wool pants rolled over Argyle socks...suède shoes, wooden soles.



HOW TO BEAT
THE WEATHER



Lynx in its element, above right—a great, luxurious fall of natural Canadian lynx, wrapping you from throat to below-knee level against the blustery winds. Deeply collared, suede belted...worn here over a turtleneck, rolled-up pants, suede boots, all in the same pale, tawny, lynx-y shades. Coat by Alixandre, at Henri Bendel; Nan Duskin; Stanley Korshak; I. Magnin....Black velvet trench, top left; shown here breezing past Lincoln Center in the daytime, wrapped and belted over wool pants, striped shirt...but there's nothing to prevent it from doubling back that same night to the ballet or the opera over a marvelous slinky little dress. By Victor Joris for Cuddlecoat, in rayon velvet; about \$165. Bloomingdale's; I. Magnin. *Beauty Prompter*, both pages: Kanekalon Skinplicity wigs by Matchmaker; coifs by Suga. Accessory details, both pages, next to last page of this issue.

HOW TO BEAT THE WEATHER

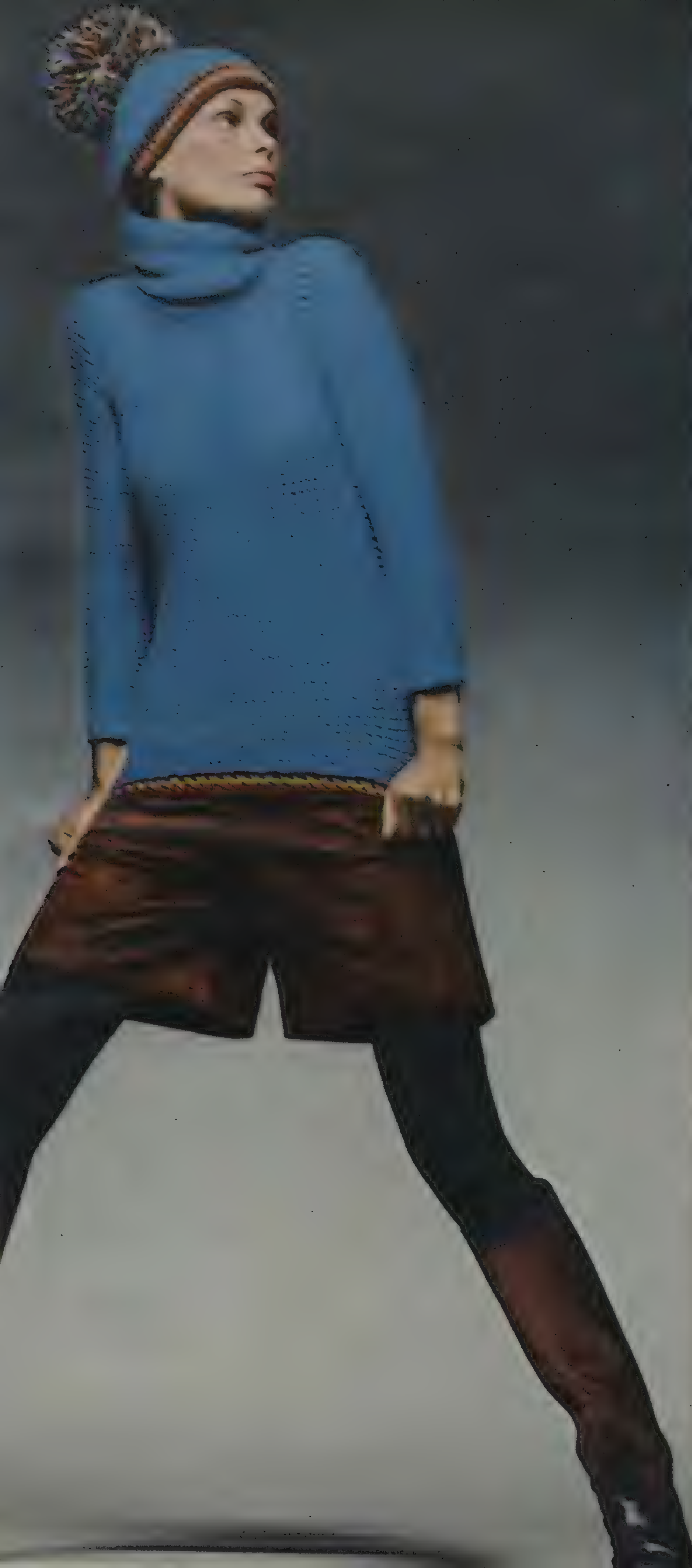
Shearling duffle coat, below—you'll never know the meaning of cold when you dress this way—a snappy little duffle coat of natural shearling with suède on the outside, cozy lamb inside, and just enough length for these easy, cuffed trousers. Christopher Robin hat snugged by a long woolen muffler; big suède mittens; big glasses against wind and glare—now you're ready for anything winter throws your way. And so's the man in your life when he's sheltered in the luxiest raincoat—natural poplin lined in Russian sable. Scene here: a brief encounter at Isamu Noguchi's sculpture in the Marine Midland Bank Plaza. Coat by Gerda Kominik for Highlander. About \$146. Franklin Simon; Garfinckel's, Washington, D.C.; Jordan Marsh, Florida; Dayton's. Man's coat, Maximilian. Also, Nan Duskin; Stanley Korshak.



Rippling, roaring cape, right—if that's your idea of a good thing, you'll wear this Inverness all winter long: rugged Loden cloth—a fabric that's not the least bit fazed by wind, cold, or wet—zipped up the front and edged in red. Layered over sweaters, cashmere muffler, checked plus-fours, high suède boots. Photographed in New York's Chase Manhattan Plaza. Woolmark cape by Modelia, about \$130. Miss Bergdorf of Bergdorf Goodman; Hutzler's; Kaufmann's; Jacobson's, Michigan; Sakowitz. Accessories, both pages, next to last page. Beauty Prompter: Storm-proof Dynel wig by North American Hairgoods. At Hovland-Swanson; Sakowitz. Styled by Franklyn Welsh.







HOW TO BEAT
THE WEATHER
WITH

Ungaro's layered dressing

Ungaro has worked out the most modern, season-less way of dressing anywhere. He takes the layered look one step further than anyone else and—with this one logical progression—reaches a whole new attitude about clothes: everything that's right *really* works for you. If it doesn't, it's not fashion today. Everything Ungaro makes is layered. Each layer counts for something—and looks terrific—on its own. Each combination of layers gives you a perfect turnout, completely different from the one above or the one beneath. A joy of colors unmatched and unexpected . . . pattern played against pattern without clashing, small and serene . . . materials always bulkless, varying in weight and texture with each overlay, each underlay . . . marvelous all together . . . marvelous layer by layer. Like a magnificent bunch of wildflowers, picked by someone whose eye and hand are absolutely sure. Ungaro's are. He knows exactly what he's doing and why—every minute, every layer. A woman, he feels, should have "total freedom of expression, of movement. There should be nothing to distract her from being herself. . . . I want her to feel herself at ease under all climates, to be herself in all circumstances." What a way to weather any weather. And love it. Hopping from latitude to latitude. Blowing into a firelit room. Heading for the great outdoors.

Ultimate layering

What goes on here?
What goes off? You're looking right at Ungaro's triumph of dressing—one complete layer at a time. Everything goes. On.

Off. Everywhere. The light, warm short coat, *far left*, in a calm little pattern printed to look like woven tweed, simply unbelts and unbuttons when you come in off the street. The giant-knit turtleneck sweater in a blue that blazes through cold and fog with rust suède pants, *near left*, takes over. Pompon knit cap, knit legs; shining—practical and nifty—rust-and-navy boots carry on where the blue-rust-and-tan wool coat left off. Cap-à-pie, every layer is Ungaro's. To order at Bonwit Teller; I. Magnin. At Neiman-Marcus.



Ungaro—every layer a look

Afghan colors race merrily along, *right*
 . . . patterning a crochet maillot
 you wear for everything . . . more crochet
 banding yellow thigh socks
 . . . bouncing off a pomponned knit cap . . .
 striping a skinny fringed scarf.
 After that, and after ski, it's on with
 a long sleeveless black-sheep coat,
 above, spaced out by vivid zigzag suède
 stripes—and on and on with black
 wool tights under the yellow
 legs, black-and-blue Oxford ties.



Cold outside, warm inside

Quilted cognac fox, *far left*, lighter than eiderdown, warmer than toast, great for snow jobs. Once in out of the cold—and the coat—an ounceless wool challis suit, *near left*, is perfect indoors: the jacket peels off to—surprise!—a bare little dress, *above*, in the same small neat Ungaro print. Every layer a great look on its own with russet legs, russet-and-black shoes.



All the latitude you want

Polar fox, above, and such a spectacular way to keep warm, you could blow yourself to evenings anywhere on earth . . . and under all that fur is the luxiest pants suit around, above right—white crêpe wool satin tailored to the nines and worn with a challis vest striped in rust, black, turquoise, and white, with a challis shirt pin-dotted in the same colors.

The Ungaro countdown

Three layers, one coat, one coat-dress, one dress—that's the way Ungaro keeps you warm as you like and gets you anywhere you want to go: a lean apple-green wool coat, far left below, buttoned over a coat-dress, near left below, in wool challis stripes that's buttoned, in turn, over two more very Ungaro prints—the flower-patterned wool challis dress, below. Both pages, Helita fabrics. All Ungaro turnouts, to order: Bonwit Teller; I. Magnin. Hats and shoes, Ungaro. Wigs and hairpieces, Christophe Carita.

DAVID BAILEY





HOW TO BEAT
THE WEATHER,
ANY WEATHER, IN
***Fast-
paced
layers
from
Courrèges***



The new Courrèges knits can't be beat: layers and layers of cleanest, whitest white babied with a bit of pink and blue that brightens the greyest day. With his perfect little coats and jackets, you're set—whatever the weather.

Near left: Proper ribby white-knit jumpsuit like a mechanic's coverall with all the sexy touches that make the Courrèges look, like the babyblue sweater underneath, white lamb-and-knit bolero, golden belt disk, and lamb-pouffed, chin-strapped cap.

Opposite: You're on your way—to St. Moritz or the superest market—in a white doeskin mountain coat with curly lamb inside, as well as a white cableknit pull and sweatersy pants to midcalf tucked into white boots; with babypink cap and mitteny gloves.

Above: A navy vinyl jacket against the wind, snapping up layers of wool knit top to toe—white turtleneck and tights under navy-flecked white pullover and knee pants; racy little Red Baron cap....

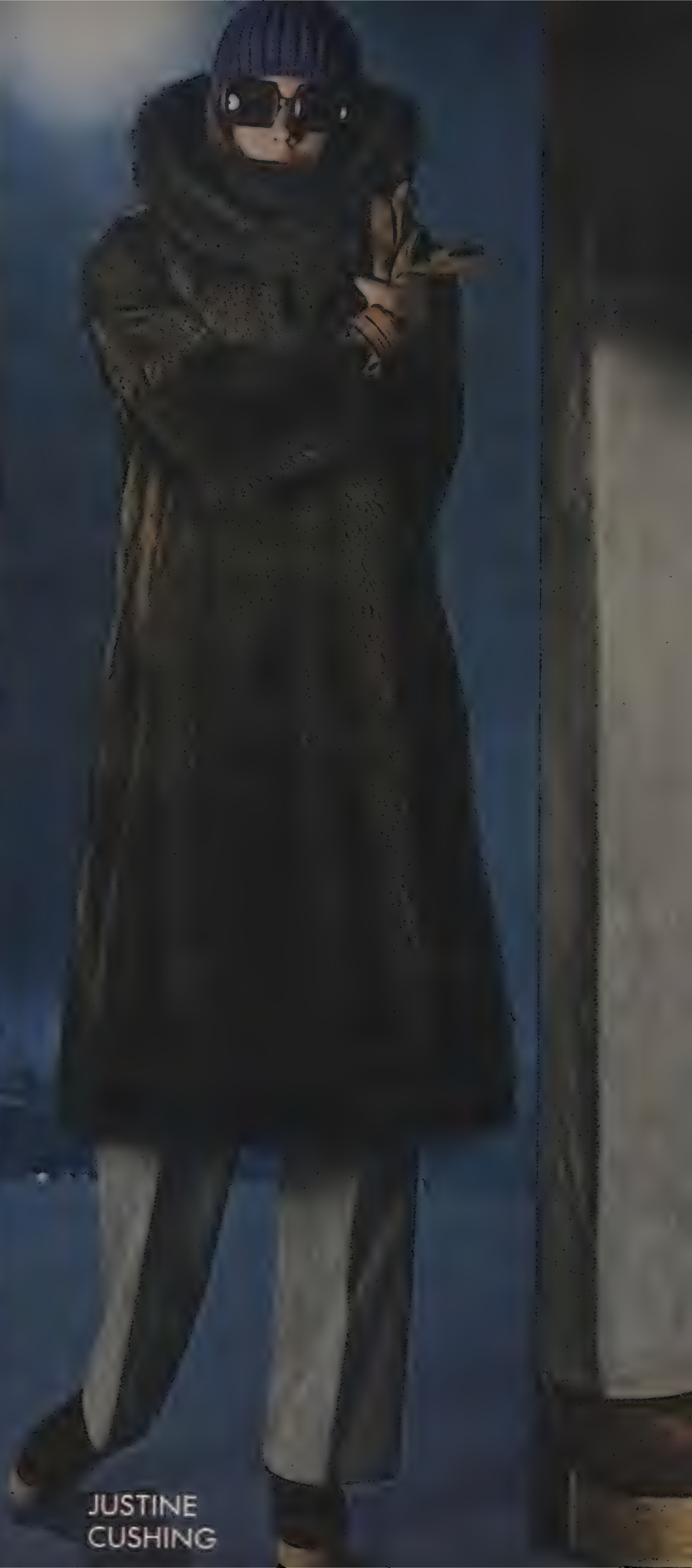
Turnouts above, near left, opposite: from the Courrèges Prototype collection. All to order at Bonwit Teller.

Far left, below: Bring on the blizzard—you're layered into the warmest little wool knit turnout of white tights, turtleneck, pink ribbed pull and short shorts, all topped off with an all-weather zip-coat of fresh blue-and-white quilted gingham checks, pile-lined. From the Courrèges Hyperbole collection. At Bonwit Teller.


All caps, gloves, boots: Courrèges.

HOW
TO BEAT
THE
COLDEST
COLD
DAYS—

*Good
warm
racy
furs*



JUSTINE
CUSHING



Sportive snow-and-ski loving Justine Cushing, left, grew up schussing in Squaw Valley so she's got the twenty-below-look down cold—bundled right up to knit helmet, goggles, and even in a traditional fisher coat. Nothing is too hot, warm, snug, not even an ounce of weight—and incorporating a special lady with cat-facet wide gloves, red de panta, cork-soled chaps. By the way, fur, in natural Canadian fisher. At L.L. Crozier, Ludwig, Knit, Maser/Socks, Photo: Bennett Teller. Cushing, Joe like Paula Pritchett, right, in bare of the wind with knit blowable eyes, knit blowing back, here's a girl who's made going down, she's simply wearing a coat. But still, she's looking, she's in a get out in a great big cozy quilted coat. It's over a lady knit helmet of a red knit blanket, belted with rugged warm knit shoes—such a sleeping partner in warm, you can't imagine it with. By the way, in New York, the 4th of July, you can't take up Cotton, Gliding, Jerry, Joseph Maguire. Miss Pritchett's outfit, Fran Van Nieuw. Accessories details, next in last page.

PAULA
PRITCHETT



JUSTINE CUSHING

HOW TO BEAT
THE WEATHER
WHEN IT'S
*Subject
to
change.*

For the unpredictable day, and the dashabout life of a young charmer like Justine Cushing — layered dressing's the answer. Layers of cashmere, chamois, suède — light, yet able to turn all but the coldest winds with aplomb....

Far left: Marvelous charcoal-grey cashmere dress over matching pants; a great hooded cape of charcoal cashmere over all.

By Halston Limited. Cape, about \$400; dress, about \$260; pants, about \$200. Bloomingdale's; Sakowitz; Giorgio, Beverly Hills.

Center left: Sleek jeans, snap-front shirt in natural chamois....

Paisley-printed cotton shirt in deep blue, red, gold, off-white.

Chamois turnout by Zig Zag.

Shirt, about \$66; jeans, about \$85. At Henri Bendel;

I. Magnin. Coiffure by Maurice Tidy of Vidal Sassoon.

Right: Nifty coat-dress in bright grass-green suèded leather;

when the wind blows, the snaps close... over bright-green tights,

white wool turtleneck. Coat-dress:

Traina Sport by Kay Unger, about \$165. At Lord & Taylor;

L. L. Berger; Gidding-Jenny;

I. Magnin. Coiffure by Franklyn

Welsh... Accessories, next to last page of this issue.







China's

amazing art discoveries,
jade and gold body
suits, unique in history

Photographed in
color for the first time
by Marc Riboud

The two jade and gold burial suits shown here and on the following pages are, as art finds, fantastic. No such burial suits have ever been found or heard of before. These complete, flexible body coverings with arms, legs, hands, and feet, were exquisitely made of jade plaques linked with gold thread—twisted of twelve filaments—for Liu Sheng, the prince who reigned from 154 B.C. to 113 B.C. in Chungshan, a northern principality not far from the present Peking, and for his wife Tu Wan. The ninth son of the Han emperor Ching Ti, Liu Sheng appears as a peace-loving man who signaled his goodwill to other princes by living an ostentatiously lusty life. He is said to have loved wine and women, fathered 120 sons, and, having enjoyed his world and its treasures, went to his burial surrounded by what may turn out to be the richest single archaeological cache discovered since King Tut-ankh-amen's Egyptian tomb was found in 1922. These gold, silver, bronze, and ceramic works suggestively add to and revise what is known of Western Han Dynasty style, and include jewelry, pierced jade *pi* disks (symbols of heaven), ingenious lamps with movable sides to control the light, a bronze incense burner intricately inlaid with gold—but apparently no weapons other than a ceremonial dagger.

Liu Sheng's magnificently freighted cave tomb was uncovered by the Chinese army in Hopei Province in 1968. Gorgeously restored and gleaming, the two body suits and other treasures—among them the carved headrests with animal finials and ring masks shown in the photographs on the following pages—were put on view in Peking this July in one of the former Imperial palaces, newly transformed into a museum, in the Forbidden City—forbidden most recently during the years of the Red Guard "cultural revolution." There, the French photographer Marc Riboud took these rare photographs, the first yet known to have come out of China. There, the Chinese now see these two-thousand-year-old evidences of their heritage. For art experts in the West, vying for visas, the burial suits tantalize with the glimpse they give of unexplored wealths of art and history; for they are, to date, without qualification, unique.

Detail of jade
body suit, tied and bound with gold,
of Prince Liu Sheng who
died in 113 B.C.



China's buried glory now revealed

THE MAGNIFICENT FLEXIBLE
JADE AND GOLD BURIAL SUITS
OF THE PRINCE LIU SHENG,
THIS PAGE, WHO DIED
IN 113 B.C. AND, OPPOSITE,
OF HIS WIFE, TU WAN, TO THE
RIGHT OF HER HEAD: JADE PIECES
TRADITIONALLY USED TO CLOSE EYES,
EARS, NOSE, AND MOUTH OF THE BODY.





ANNAÏS NIN

talks about being a woman

Anaïs Nin (anna-EES NINN), sixty-eight, an American, born in France, who lives on both American coasts, speaks like a woman in a trance, her snake-goddess voice dispossessed, seductive, and calm. The fourth volume of her amazing diary, published by Harcourt Brace Jovanovich, has just appeared with glimpses, among others, of the writers Edmund Wilson and Gore Vidal. Anaïs Nin's particular, self-renewing literary magic includes one of the earliest critical studies of D. H. Lawrence and her surrealist novels—run off by her on her own press—of the 'thirties and 'forties, which have an extraordinary, persistent underground popularity. Her diary, stored in a Brooklyn bank vault, fills two hundred handwritten volumes, has caught three generations of writers and artists. Now a generation of young people is caught, too, by her skill in writing about love and the lives that have touched hers, notably the writers Henry Miller, Lawrence Durrell, and the psychoanalyst Otto Rank with whom she studied.

Question: Are you surprised by your rediscovery by the young and your power as a force with them?

Anaïs Nin: The young, after all, were the first to come to me after my return from Europe at the beginning of World War II. The young find in me a similarity in attitude—living with the senses, intuition, magic, using the psychic, an awareness of a different set of values. They find in me a primary interest in life and intimacy, in knowing each other. When I lecture in colleges, I talk about *furrawn*, a Welsh word that means the kind of talk that leads to intimacy. We talk about their lives and personal things, and then they open up to me. At first, I wondered why they wanted me to lecture and now I realize they simply wanted to see if I were real.

Question: Kate Millett in her controversial book *Sexual Politics* attacks your friend Henry Miller for the way he, a male writer, has influenced our thinking about sex. Because of your intimacy with and support of Miller, do you feel you compromised yourself as a woman?

Anaïs Nin: Not at all. He was my opposite. As I wrote in my diary, I didn't like his attitude toward sex. But even Freud behaved entirely differently with Lou Andreas-Salomé. You see, it's a matter of the woman. Miller treated me differently. I took his anti-puritanism as comic. By asserting his appetites, he changed both men and women. I think I saw Miller very clearly, but I don't feel now I have to attack or defend him. Miller did a lot to remove the puritanical superstitions of other men. At that moment, women were inaccessible. He brought them nearer. He made them real.

Question: You observed once you had not "imitated man." What role do men have in your work?

Anaïs Nin: No, I didn't imitate men. Men, for me, were doctor, psychiatrist, astronomer, astrologer. It was their knowledge I needed. I followed men in everything creative, but I sought always to strengthen and reveal the pattern of women. Women were my patterns for living, men for thinking. When I was thirteen and fourteen, Joan of Arc was my heroine. After all, she went to war for a man and not for herself. There are so few women who have found real freedom for themselves. I think of Ninon de Lenclos in the seventeenth century and Lou Andreas-Salomé in the nineteenth. The symbolical people and their freedom are important to the new consciousness. Women must stop reacting against what *is*. They should be making the new woman very clear to us.

Question: What for you is the "new woman"?

Anaïs Nin: In my works, I had portrayed free women, free love; but I had done it quietly and these "new women" were not perceived. There is no one pattern for the new woman. She will have to find her own way. This is the work to be done, but it will have to be done individually. Women want a pattern, but there is no pattern for all women.

Question: Much has been made by Women's Liberation of Freud's biases against women. Did these biases affect you, in your own analysis?

Anaïs Nin: I really can't answer that question. I haven't read Freud in a long time, but I do remember Dr. Otto Rank who analyzed me in Paris saying (Continued on page 103)

PENELOPE GILLIATT

talks about "Sunday Bloody Sunday"

BY NORA SAYRE

Penelope Gilliatt, right, with her fox-brush hair, concerned dark eyes, and tender smiles, moves here and in England like an enchanted hind through the wild land of films and criticism: seeming too delicate to survive, but too magical to succumb. A permanent film critic for *The New Yorker* magazine, she has written the new, remarkable movie *Sunday Bloody Sunday* as well as a passel of short stories and two fine novels. Two new books, one of short stories, one on the film, will be published here in 1972 by Viking. Here, she discusses *Sunday Bloody Sunday*, friend-to-friend, with Nora Sayre, whose articles, essays, reviews, and stories have been published here and in England. The film's three signal characters are the woman, Alex (played by Glenda Jackson), a middle-aged doctor, Daniel (Peter Finch), and a young artist, Bob (Murray Head).

Sayre: When did you first think of the film?

Gilliatt: In 1966, just after I'd finished a novel, *A State of Change*, which is about another triangle—also a doctor, and a man in the middle, and a working girl. So the themes are related. I had the idea on a train in Switzerland; later, John Schlesinger asked me to consider doing a script, and we found that we had exactly the same interest in the same situation. The thing meshed. After mooching about for months with notebooks, I wrote it in 1967 in Boston, in about ten days.

Sayre: Remembering your profile of Jean Renoir: you referred to fear that "everyone is replaceable and no one indispensable." Renoir replied, "Everyone is indispensable." Your movie hinges on characters who have both of these instincts. Right?

Gilliatt: Bob, the boy, isn't replaceable for either Daniel or Alex. But they *will* be replaceable for him. Partly because he has the ethic of cool.

Sayre: You've been talking about cool for years. Were you distilling that in Bob?

Gilliatt: I wanted him to be another species of animal, someone from another planet, like a Martian, a mutant. He doesn't know about being cruel, he has no sense of cause and effect. So he's sometimes genuinely wounded by the *consequences* of what anybody else could have foretold. And his thing of having two nationalities—feeling half English and half American—is very like his having two sexualities. He could change his passport without a pang, but for Alex and Daniel there is no possibility of another exit. . . . And when Alex goes to bed with the businessman, Bob really doesn't mind. Later, when he says, "We're free to do what we want," and she says, "But a lot of us do what we don't want to do at all," he simply doesn't know what she's talking about.

Sayre: Why did you make Bob younger than Alex?

Gilliatt: In England and Europe, people are much less segregated by age than they are here. I wanted to make a point of the age difference—without someone's saying, "We can't get married because I'd be getting arthritis when you were still playing tennis." . . . The interest was that two such *formed* people could be in love with this boy. Producers kept saying to me, "Will people accept the fact that these characters are in love with each other?" But does one ever ask that question in real life? Almost everyone you

know is oddly paired on the surface of it.

Sayre: And how. . . . I thought that Bob was just right as the love object. That little half-smile of his—when he was in either person's arms—went far beyond the questions of his sexuality.

Gilliatt: That's the Ariel quality I wanted him to have.

Sayre: I especially enjoyed your use of phones. Although this is supposed to be the age of communications, people are always saying desperately, "I can't get you." It's like a parody of all those old Broadway plays full of such lines as "I'm just not getting through to you," and, "Why don't we touch anymore?" Now, the answering service impedes your characters—and watches them failing to reach one another.

Gilliatt: The lady on the switchboard is the mechanical-age version of the woman who twitches the net curtains to watch what the neighbors are doing. . . . But I also wanted to do a film about two people who *listen*. Alex and Daniel both do. You've seen how Daniel listens to Bob, and how Alex listens to the businessman—her whole job is listening to people. . . . This is also a film about people's behavior when they're alone, or with one other person.

Sayre: Tell me how Alex's character was formed. You know, some feminists are going to object that *the* woman in the picture appears to be neurotic, difficult.

Gilliatt: No, Alex hasn't a neurotic nature at all. She's a girl who takes a very firm stand in a difficult situation. She does live a feminist life—she would *never* accept alimony, she *would* raise a child on her own. (Continued on page 102)



Gilliatt: "Good friends are the ones who can ask each other for things . . . that's the most grown-up state."

(Continued from page 100) When she's breaking up with Bob, she says, "I've had all this fitting in and shutting up and making do, like my old Mum." She doesn't want to live the life her mother had.

Sayre: Go back to how you first thought of her.

Gilliatt: She lives alone, she's divorced. I very much wanted to have somebody in a film who's like a lot of everyone's friends—someone who finds life difficult but interesting. Someone definitely in her thirties, not dewy, someone spirited, funny, and who likes sex. You've seen that often in Jeanne Moreau films, sometimes Annie Girardot—but it's very rarely in English-speaking films. Someone who could get married again at the drop of a hat, but doesn't want to drop that hat—because she's done it before, and she knows there's a world elsewhere. She says to her mother, "Does being married ever come down to anything but property, *ever*?" She's gradually clearing the decks, deliberately creating a vacuum, so that the next thing will happen. She's quitting her job—until she knows what she'd really like to do—and refusing to settle anymore for somebody else's terms. She says to Bob: "They were your terms, and they were rotten terms, and I bought them. My fault." There are a couple of lines in *Coriolanus* that I think of about Alex: "... as if a man were author of himself and knew no other kin." And there's another bit: "He that depends upon your favors swims with fins of lead. . . ."

Sayre: So how does the theme of independence apply to Daniel?

Gilliatt: Daniel's not bothered by being in someone's debt. Sometimes I think that really good friends are the ones who can ask each other for things—and that that's the most grown-up state. The ungrown-up version of that is someone supplicant—who isn't really his own man or woman, isn't really the author of himself. Daniel always declines to be supplicant. You've seen Daniel as a doctor, dispensing stoicism to people, saying, "People can manage on very little," and asking an unhappy woman patient, "Have you thought of leaving your husband? Sometimes people can survive better on their own." But Daniel has moments when he has to stop himself very

hard from asking for favors from Bob. He tells Bob that he has to make his own choice about leaving for America, but he's longing for him to choose to stay. The same strong person can have both instincts.

Sayre: You've kept jealousy out of the story. But I also thought of a passage from your *A State of Change*: when the woman says, "Monogamy's a brutal word. It should be constancy. Constancy's a structure for expressing something, that's all. A style, like an art. But nobody can ask you to be good at it. You can only offer it, and either you feel it or you don't. . . . There's no need to obey it as a convention any longer, you see. If you do it's often a cruel one. . . ."

Gilliatt: Alex and Daniel do feel constant to Bob. I wanted very strongly to show that they're not competitive people. The relationship *doesn't* depend on a tricky balancing of the tripod of jealousy. There's just pain and missing someone. And Alex detests competition. That's one reason she hates her job, because she hates what competition is doing to the businessmen of fifty-five, who are being put out to grass, being given the golden handshake. . . . But she's still constant to Bob when she goes to bed with another man. Perhaps you have to belong to this generation to believe that.

Sayre: Welcoming one body mainly because you're missing another?

Gilliatt: Right. But it's not a mercy-fuck. And not for revenge. She's truly interested and touched by the businessman.

Sayre: Did you see that interview with Graham Greene, a few years ago, in which he said, "This is a world of interrupted relationships"? You've been focusing on different kinds of interruptions. And on the perfectly ordinary need for continuity—which many people can't have just when they want it.

Gilliatt: That's where Daniel's attitude is absolutely the opposite of Alex's. She says, "I've *had* this stuff that anything is better than nothing. There has to be a time when nothing is better than just anything." But Daniel thinks that half a loaf is better than no bread. Both ways of looking at things are true, maybe. At different points in the day, or at different points in one's life, the same person can feel either thing. I think that's right, don't you? ▼

"SUNDAY Bloody Sunday"

BY POLLY DEVLIN

Sunday Bloody Sunday is an inclusive look at an exclusive world. The film opened in London to almost universal critical acclaim—indeed, reading the reviews one felt that the critics had had a mass orgasm watching it. *Sunday Bloody Sunday* was hailed as an extraordinary treat for the eyes and intellect; it was, the critics said, dipping their pens like a twenty-one-gun salute, the most stimulating, penetrating, authentic, witty, and ironic film for a long time. Director John Schlesinger and scriptwriter Penelope Gilliatt had gotten things right, right now. Not just in the impeccably fashionable twist to that old triangle theme (a successful single woman—Glenda Jackson—and a middle-aged doctor—Peter Finch—both desperately in love with a beautiful young man—Murray Head) but also in the clotted detailing of the film, in how things look, how people behave, what London's secret style is at this moment, now. Which is exactly the crux of the matter.

Sunday Bloody Sunday is about style. It doesn't appeal to mass audiences one little bit. They are bored and baffled by it—and this anticlimactic reaction isn't generated by the inevitable grudging tendency to deprecate anything already praised but rather by a very proper bewilderment. The film is happily lost in a world of its own, nudging itself eclectically, splashing solipsistically, like a baby in bathwater. It's full of coded messages, jokes, signals, and jargon, wholly recognizable only to the initiated, who are, however, legion and include nearly all of London's film critics.

This world, and its life-style—which has, of course, its equivalent in Rome, New York, or Paris—is mainly composed of people engaged in mass communication of one kind or another, even if only in bed. (The young man in the film, played with excruciating accuracy by Murray Head, designs pleasing and useless kinetic objects, executive toys that, he trusts, will be made into multiples for the discerning masses. Good Gilliatt stuff this, as is the knock-about role of the telephone in the film and the fact that two of the three lovers share the same answering system.) Now, since the critics as a whole live in this world, they naturally enjoyed this looking-glass

movie with considerable incestuous pleasure. (It's no coincidence that the few critics who disliked *Sunday Bloody Sunday* live outside its world.) It's a world where clichés, nuances, reputations, and artifacts change almost ritually, where trendiness, although *démodé*, is a constant; a world of liberals, cynics, and the occasional redeeming eccentric, all of whom are fond of depicting each other in cartoons, in late-night television shows, and in their weekly newspaper columns, as well as over their dinner tables. It's a world that enjoys a specific kind of irony, like calling itself middle class while thinking of itself as upper; and its members adore Princess Margaret to come to their parties, which sometimes she does. Finally, it is a world that is pleased with itself and takes itself very seriously indeed.

Penelope Gilliatt does, and then again she doesn't, since there is no one so exquisitely qualified to chart and dissect the place where *Sunday Bloody Sunday* lives. She knows it and its inhabitants through and through and has a delicate and deadly taste for their blood. She has chronicled this world before (but with more affection, brilliance, and subtlety) in a lovely novel, *A State of Change*, published more than three years ago. In it, the triangle is more conventional—two men in love with the same woman—but the attitudes, although less stereotyped, are similar; the observations and irony finer and more acute. One wonders whether the coarsening and dulling of the theme in *Sunday Bloody Sunday* is due to Schlesinger's too-anxious interpretation or to Penelope Gilliatt's having lived out of London for some years.

There are, of course, moments in the film that lift it out of its engrossment and send it soaring. Most of these Glenda Jackson, as Alex, makes her own. In one lovely reversal of the usual cliché, this gawky, maddening, marvelous woman gazes on the body of her lover as he soaps himself behind an almost transparent shower curtain. The folds of the curtain touch his tantalizing flesh and one feels that she must faint with love and desire. Watching her one almost faints, too. And at times like this, *Sunday* is even better than its reviews. ▼

Anaïs Nin

**"Some women,
like some men,
would rather be sex objects than saints"**

(Continued from page 99) that we didn't really understand the psychology of women, that women had not yet articulated their experience. Man invented soul, philosophy, religion. Women have perceptions that are difficult to describe, at least in intellectual terms. These perceptions come instantly from intuition and the woman trusts them. What bothers Women's Lib about Freud doesn't bother me. Psychology helped me. I very much felt the inner necessity to grow. The ideologies—as Rank said—may have been made by men, but I used only what was useful to me.

Question: Why has active interest in the erotic been so long taboo for women?

Anaïs Nin: Men must have invented the taboo. I think of Fellini. He dramatized his unconscious life in *8½*; but, when he filmed his wife's unconscious life in *Juliet of the Spirits*, he didn't allow her any adventures. She was a passive spectator. For him, woman is only pure by faithfulness and abstinence. D. H. Lawrence was the first to acknowledge that woman had a sexuality, a life of her own, and that lovemaking can originate with the woman. Eroticism is one of the basic means of self-knowledge, as indispensable as poetry. But if a woman writes openly about her need—for example, Violette Leduc or Catlin Thomas, the widow of Dylan Thomas—she is damned.

I have always admitted the sexual appetite and given it a great place in my work. One of my books was called *This Hunger*. Henry Miller did a lot to break the canonization of women. Some women, like men, would rather be treated as sexual objects than canonized. Women don't like being romanticized or idealized any more than they like being insulted or humiliated.

Question: What are the defining limits of masculinity and femininity?

Anaïs Nin: I have tried to lessen the distinctions. I wanted to show all the relationships and establish the fluid connections beyond sex. I found in literature more descriptions of ob-

stacles than relationships. I was seeking to establish the flow and let all the rest fall into place. I wanted to eliminate boundaries, taboos, limitations. In the old novels, there were the differences of class, race, religion. I wanted to leap over all that and reach the instinctive and intuitive connections.

Question: What for you is the contrast between the feeling life of men and women?

Anaïs Nin: They meet. There is a resemblance between men and women, not a contrast. When a man begins to recognize his feeling, the two unite. When men *accept* the sensitive side of themselves, they come alive. Analysis we've always thought of as masculine—that was the area in which I was able to talk to men. But all those differences are disappearing. We speak of the masculine and the feminine, but they are the wrong labels. It is really more a matter of poetry versus intellectualization.

Question: When you were twenty-nine, you wrote that there were two women in you: "one woman desperate and bewildered, who felt she was drowning, and another who would leap into a scene, as upon a stage, conceal her true emotions because they were weaknesses, helplessness, and despair, and present to the world only a smile, an eagerness, curiosity, enthusiasm, interest." How did you master yourself?

Anaïs Nin: One continually leaps over the negative. I haven't yet reached a point where I'm courageous every day. And the struggle keeps my diary alive. Now, I have a sense of harmony, of integration. I feel free. The two women are there in me, but they don't tear at each other. They live in peace.

Question: How did you achieve this integration?

Anaïs Nin: I started out terribly engrossed in dreams, the spiritual, the reverie. My father's leaving us when I was nine shattered me. I had lived in books and imagination so my journey into my self was different. I had to find the earth. My father's leaving gave me the feeling of a

broken bridge with the world that I wanted to rebuild. For me, everything came from literature: the lies, the stories, the dreams. Then, Henry Miller and his wife came into my life. In my thirties, I was concerned with experience, and I wrote my first book on D. H. Lawrence. When I had balanced the two worlds—earth and imagination—then came the period of the greatest creativity. I began to produce almost a book a year. At this stage in my life, the diary and fiction, the poetry and earth are in harmony. I can work and travel and have relationships without conflict.

Question: What is the story of your famous diary?

Anaïs Nin: I began the diary at the age of eleven on the ship coming to America, separated from my father, to describe to him this strange land and entice him to come. It would enable him to follow our lives. The diary was begun to bring someone back. My mother didn't let me mail it; and it became private, a house of the spirit, a laboratory. It became a refuge, a sanctuary. Now, there are perhaps two hundred volumes. I write perhaps twelve a year. I store them in filing cabinets in a bank vault in Brooklyn that costs fifty dollars every three months.

Question: In an important sense, you are a revolutionary. What have you learned about yourself and other women through your solitary courage?

Anaïs Nin: The importance of faith, the great importance of orientation and the inner life to withstand outer pressures. Also, the understanding that increased awareness *will* prevail and cause external changes. The importance of inner conviction. I had the love of my work and nothing could stop it.

Question: Many critics have been alarmed by the highly charged atmosphere of your writing. Why are mystery, allure, and intrigue so often the weapons of your heroines?

Anaïs Nin: I think it's because I believe in communicating by way of the emotions, by imagery, indirectness, the myth. I think all my wom-

en have tried to live by the impulses of the subconscious. In all my novels, I have only one heroine in direct action, and even she discovers the necessity of the inner journey. I never believed in action, only in achieving life on a poetic level. **Question:** Love has always been the crucial issue for you in both your novels and diaries, but you seldom speak of it in an uncomplicated way. Why do you find love such an intricate mesh of relationships?

Anaïs Nin: Love is complex. Because of the obstacles, personas, masks, a relationship is an arduous creation. Human beings construct labyrinths. If we live out all our selves, that becomes a very intricate pattern. But we have to keep a balance perpetually, the constant oscillations I try to describe.

Question: The intuition is deeply a part of your novelistic method. Can you describe your fascination with divination in all its forms?

Anaïs Nin: As a child, I was intensely aware of what people felt; I tried to confirm my intuition by studying psychology. My tendency to romanticize made me want to verify what I felt. Now, I trust my intuition and its strength. When I was in Japan, I had a sense of contact with people who speak a language I do not speak. Intuition was my divination, but in my novels and my life I expanded my intuition. In Louveciennes in the 'thirties, I had an attic studio with steeply inclined ceilings. Between the windows, we painted the horoscopes of all our friends and followed them day by day. Each horoscope had hands like a clock and we arranged them in configurations of each day so we could study them and say "Artaud's horoscope today is. . ." I'm no longer interested in the predictive side of astrology but rather in what it has to say about character. At the same time as we began following the charts, I imitated the form of the astrological charts and arranged my friends and their cities in constellations. I very much liked the idea of relationships being visualized as horoscopes and charts. ▼

**It's a Social Smash with the
Lunch Group . . . it's
the Thin Thing Inside an
Obsessive Cook . . .
it's a New Achievement Plan
for a Lean Loner . . .**

it's SUP

And it's springing back again*—with new dimensions—because you really asked for it. After two appearances on these pages, an avalanche of mail and a barrage of calls convinced us that in spite of the fact that everybody has always loved to hate diets—Super Diet is different. Somehow Super Diet is *lovable* and such popularity must be observed.

Why such charisma? Possibly because this is not just a way to stream pounds off. It is a gutsy, hyper-contemporary future-directed principle of health-nutrition-lankiness that a great number of people have chosen to wrap their minds around. And found it worked in a very particular manner for each. A choir of a thousand voices has spoken to us about it this way—"I am watching a divine figure emerge from the ruins." . . . "Only diet I ever tried that didn't bore the hell out of me." . . . "It has set me free to eat wherever I want and mostly I want French places." . . . "It doesn't make you feel faint, and fail, and fall by the wayside. I feel *good*."

But lest you forget—or never knew—Super Diet isn't just flinging roses riotously with the crowd. No diet can be that and be good for you, too. You are theoretically acquiring an Other Way of Being and it is a fundamental law of life that you can't Get Something for Nothing. The penalties you pay involve taking on the enemies of that famous dragon-slayer Dr. Robert Atkins, who worked out Super Diet with Vogue (the dragons, of course, being pounds of human fat).

The CO-DRAGONS are sugar (pure carbohydrate) and refined flours and such dear starch as white rice and potato. These smiling killers, so loved by most Americans, are the bitter enemies of Atkins and he asks you to forsake them forever.

Very briefly, his case is that man is essentially a carnivore who only lately took to grains and even more recently (some four hundred years ago) to sugar. Apart from his point that those foods are unnatural, lead to hypoglycemia (another Dr. Atkins story about which more in his upcoming book, *Dr. Atkins' Diet Revolution—How the Beautiful People Stay Thin Forever*, to be published in the spring by McKay), they all seriously inhibit the burning of fat. And that's the natural way to grow thin. When dieters moan and groan over the loss of such pleasures, Dr. Atkins succinctly answers, "Well, don't." It's his deep belief that people have to *want* to look better, feel better, and consequently *want* to stick to the rules. One who wants in is a fashion editor so crazy for her new sylph Super-Diet figure she rang out her old cooking set-up and rang in a whole new creative, thinning environment.

THE KITCHEN THAT SUPER DIET BUILT

"I started in May," said our Jean with that note of excited, flaming, falling-in-love-again enthusiasm we like to have around, "and for me, it was the *least painful* diet ever. . . . I never gave up wine—which isn't quite the Dr. Atkins way—but no hard liquor, and in the 16 days the basic diet is set up for, I went from 129 pounds to 118." Not bad for 5'6". WOW! we thought out loud. . . . "Isn't it???", she said, looking lean through the midriff. Feeling fat through the midriff, we asked how she managed all this in a lively household complete with husband and four children. Easy—Everybody eats Super Diet because it tastes good, but for her husband she adds some of the no-no's (rice, for instance) that he can consume with impunity. For the children there is ice cream on hand, plus their really groovy favorites, Indian pudding and rice pudding.

The Super Key to all this is the Kitchen which she has reorganized completely, putting right near the stove all the things she needs to Cook Super Diet. First to move in was one Teflon pan used every night, then a good solid chopping block; a full range of herbs to give food that locked-in goodness and cachet, keep pounds off. Dried and fresh dill, sage, rosemary, and thyme, basil, tarragon, chives, all kinds of peppers. Also horseradish and mustard for condiments, for cooking. Jane's Crazy Mixed-Up Salt stands in for soy sauce and flavored salts. Above the block: a Magnagrip with a chef's quota of good knives. And in a circular wine basket: red and white wines for cooking; in other spaces spatulas, spoons, the works. . . . "I'm cooking very well," said Jean, "and I've lost an eager sweet tooth. But the Big Thing for Me Is Feeling Great."

FAT IN THE FIRE

Keep eating small amounts of protein constantly and you'll burn the fat away and create fuel for your ideas to move ahead on as well. It's as easy as cutting everything you eat in half and stepping up your meals to six small bites a day. Each one—according to your trusty little carbohydrate counter—should work out to approximately 95% protein and fat and 5% maximum carbohydrate, no sugar. As an example—cheese and a sliver of whole-wheat Melba toast . . . eggs and a link of sausage . . . a huge hamburger and a tiny salad—like that. Dr. Atkins would prefer that you don't eat regularly but still not wait until you're actually ravening but "receptive to the idea of food." A fine distinction. Along the way three cups of coffee only and white wine if you have to. For nibbling—megadoles of vitamins B-plus, C, and E (for that, talk to your doctor).

ERDIE

INCOGNITO

You can fight off the remorseless onslaught of weight while plunging into high cuisine country

Tasting the pleasures—breathing the atmosphere—mingling with the natives and Dr. Atkins we presume

Circling a business world, dented with the business lunch and bordered with business breakfasts and cocktails, a young New York fashion editor walks now in beauty like the night. By means of a scrupulously metered diet, she has lost forty pounds. But what can you say about a girl of twenty-five who eats all her meals in solitary confinement, so to speak (they are packaged and sent to her every day from the hospital) and hasn't been near a bar or inside a restaurant for a year? . . . Change the diet, of course. The people who are into Dr. Atkins' theories and Super Diet can not only eat deliciously, they can stave off depression and solitude out at the Great Places where, as Gael Greene says, there is "electric tension . . . the drama of arrogance and acceptance . . . the sense-salivating activators."

The French connections . . . At La Côte Basque, where egos are boosted or wounded depending on what table you've been given, you can still start out feasting on Jambon de Bayonne or Foie Gras des Landes (\$8 extra) and sail into Jarret de Veau Braisé à l'Es-tragon. . . . At La Caravelle, after you've run the gamut of appraisal down the narrow front corridor, you can settle into a lunch that begins with quail eggs and offers you such choices as avocado stuffed with crabmeat and drenched in a special house Russian dressing. . . . At La Grenouille you can take the terrine dotted with truffles. Kidneys with a unique mustard sauce are on the list here. And at dinner you will definitely appreciate their lordly Grenadin de Veau Prince Orloff. Let the rolling dessert wagon roll right by.

Not in Rome but at Orsini's . . . Closing your eyes to the pasta you can still revel in the prosciutto that other dieters can only look at, or start off with Vongole Oreganate, extremely tasty baked clams, or Scampi alla Romana or the Uccelletti alla Abbruzzese—little rolls of beef with prosciutto and mushrooms inside. . . . Super Dieters can always eat very well at any Italian restaurant where they can find Veal Piccata (that fine dish made of veal cut so thin you can read through it, sautéed in oil or butter) and always clams, mussels, and squid.

Slavic . . . At Russian restaurants, Super Dieters can count on

sour cream, though they have to count out the blini they once—in their fat and foolish days—may have eaten with it. You can have an enormous dollop of sour cream in borscht, and the sauce of most Stroganoffs is more sour cream than flour-full. At New York's nostalgic Russian Tea Room, Mushrooms à la Russe au Gratin and their special Shashlik Caucasian are both good for you.

Spanish . . . Super Dieters can face the huge parchment scroll that lists the original ideas at the Spanish Pavilion on New York's Park Avenue with equanimity. They can lead off with Chorizo estilo Villarcayo, Spanish sausages wreathed in scarlet pimientos, and then carry on with filet of sole sautéed with banana strips (you'd never find this in Sparta). At dinner if someone grandly suggests Braised Partridge in Grape Sauce or Roasted Pheasant Flambé, accept. . . .

Simple and difficult ethnics . . . It's never too hard to find something to diet on at Chinese haunts but at the really high-cuisine places like Mandarin East you have to remember that Peking Duck comes with biscuits in it, but West Lake Duck—very exotic—has only water lily seeds, ginkgo nuts, bamboo shoots, and black Chinese mushrooms in the stuffing. Sweet and Sour Pork is off the list, but Pork with Cucumber is on. . . . You don't have to shun places like Luchow's, the oldest Bavarian restaurant in New York, if you're prepared to read through a list of dishes you can't have as long as *The Decline and Fall of Rome*. What you can have is Medallion of Veal on Grilled Ham with Melted Cheese . . . and you might listen to the sirens singing in the Lorelei Platte of Poached Fresh Salmon, Smoked Whitefish, and Jumbo Shrimp. . . .

It's Greek to you . . . While you may have to skip one of your favorite Greeks—spinach and cheese pie—because it *is* pie, you can always have Moussaka, ground lamb or beef with eggplant—that topping is egg whites and grated cheese. . . . The delicious dolmades, which are vine leaves wrapped around various things, are better left out when the center is rice but can be enjoyed when it's chopped beef or lamb. Nobody really minds skipping the desserts, but if you plot ahead (which is plenty Greek), exchange that idea for a first course—lemon soup which when it's good is unforgettable.

AN EXTENDED CAPACITY FOR WORK

How many people sit around thinking, "If only I could find the energy to start writing . . . or gather the strength to start a painting or work for the Landmarks Commission or the Fortune Society or get a law degree or truly satisfying job." If the energy isn't on tap, it will never come from a bunch of chocolate bars, but Dr. Atkins believes that you can build up an energy bank with a specially plotted, simple little diet.

PEOPLE ARE Talking ABOUT...

The money-lined new austerity. . . . Cybill Sheperd, spoiled, sexy, stunning, playing a pouty blond teen-aged heartbreaker in thirty-one-year-old Peter Bogdanovich's darkly brilliant, edge-of-tears film *The Last Picture Show*, set in a curiously remote Texas of the early 'fifties. . . . Kenneth Noland's latest paintings, vertical, latticed, brightly sublime, at the André Emmerich Gallery in New York. . . . Aretha Franklin singing "There is a rose in Spanish Harlem," persistent anthem for the tough new romantics.

PEOPLE ARE TALKING ABOUT . . . The transfiguration of Franz Lizst, the nineteenth-century Hungarian composer, stripped of spun sugar by Pierre Boulez and the New York Philharmonic. . . . The No, No, Nanette-type success of the London revival of *Showboat*: "Ole Man River" without the 'twenties Uncle Tomisms. . . . The woman reluctantly tagging after her husband through the magnificent Marcel Proust exhibition in Paris, asking as she reached the last room and Man Ray's photograph of Proust on his deathbed, "Didn't he have a family?"

PEOPLE ARE TALKING ABOUT . . . The sneaking suspicion on the eve of the national primaries that, as in 1968, the candidates in 1972 will be Richard Nixon and Hubert Humphrey. . . . The return of the push-'n-pull as a kind of close-in, erotic jitterbug, part of the dancing breakaway from the rock scene. . . . Bald, paunchy but still smoothies, the Beach Boys and their new album, *Surf's Up*.

PEOPLE ARE TALKING ABOUT . . . George Steiner, the master critic writing on Beckett, Nabokov, and Borges, and his intriguing idea in *Extraterritorial: Papers on Literature and the Language Revolution* that Western writers are always translating their work into a grand tradition, first Latin and now English. . . . The studies on the influence of electromagnetic storms being conducted by Dr. Robert Becker, at the Veterans Administration Hospital in Syracuse, New York. Dr. Becker has found a direct relation between the number of electromagnetic storms and the number of psychiatric admissions, 25,000 cases reviewed over five years. . . . The fifty paintings by Amedeo Modigliani at the Acquavella Galleries in New York, quiet, beautiful, hauntingly sad.

PEOPLE ARE TALKING ABOUT . . . Joseph Lash's *Eleanor and Franklin: The Story of Their Relationship, Based on Eleanor Roosevelt's Private Papers* and the troubled evolution of Eleanor Roosevelt, who at thirty-four discovered her husband's affair with Lucy Mercer and broke through her shyness, enduring pain the rest of her marriage, gaining a public life at the cost of the private. . . . Dan Graham, poet and critic, zapping the audience with a video camera at the Finch College "Artists Video Tape Performance"; the audience in turn watches him and a battery of television sets: video, the latest whiplash direction for art. . . . David Frost, gone flat on talk, trying to generate "intelligence and wit" on *The David Frost Revue*. . . . The taste for wine any time of day, but not booze, begun by the young.

PEOPLE ARE TALKING ABOUT . . . The religious revival and such expressions as "He's into God." . . . Louis Malle's tender shrug of a film comedy about incest, *Murmur of the Heart*. . . . Alan Bates as a scruffy professor losing his wife and his love in a wrenching tangle in *Butley*, the London stage hit soon to come here. . . . The sudden, inexplicable sense that the 'sixties never happened.

Melba Moore

After eighteen months onstage in *Hair* and thirteen in *Purlie*, this wise, volatile twenty-six-year-old singing star set out to make the world a whole plate of oysters, to find some folks less strictured than "egocentric and demanding" Broadway audiences. She turned up at Lake Geneva and in Cannes, was seen and heard at Lake Tahoe and in Las Vegas. Now it's Westbury, New York, then back to Las Vegas before "An Evening with Melba Moore" at New York's Philharmonic Hall on November 7. Then what? The Palmer House in Chicago. Anyone who misses unmissable Melba live can see and hear her on television—The Flip Wilson Show, October 28. All this to stretch a range and vocal style already widened by classics, opera training (she taught music in a New Jersey grammar school) into center-line rock-blues, "not as funky as Franklin nor as straight as Streisand," toward the "raunchy, dirty, and raggedy stuff" she says she's working down to. "It's really important to know how to choose your examples; go to the purest source, then with some intelligence and discipline see where your head and your heart will lead you."









Wigs today going to everybody's head

Very hair-raising statistic: If you took the fiber from all the wigs sold in one year and spun it out into one long continuous thread, it would stretch to the moon and back to earth not once, but over a thousand times—which is approximately 520 million miles and 10 million pounds worth of fiber. Considering the fact that **the average wig weighs a mere three ounces**, the number bought approaches the 35 million mark. Behind the figures—the simple and wonderful fact that synthetic store-bought hair is a vast improvement over the home-grown variety any way you look at it. **Your hair will droop** in dampness and frizz in humidity. **A wig won't.** Your hair can fade in sunlight, dry out from too much cold. A wig won't. Your hair gets sticky-dirty from grime and air pollution. A wig won't. **You may have to sit under the dryer for hours** after a shampoo. **A wig rinses out quickly**, hangs up to dry overnight without taking up a second of your time. Your own hair, if you lean too close to a flickering candle some enchanted evening, can go up in flames. A wig is not for burning. **Your own hair ages**, turns grey. **A wig stays young-looking** forever. Some of your hair can drop out from stress and strain. A wig never loses its head. Your hair is determined by genes. A wig lets you pick the hair you'd really like to have—short and curly, long and swinging, silky and sexy, all of which may have been denied you by the quirks of heredity. The great freedom of choice that's so much a part of **today's life-style is yours with a wig**. Change your look, your personality, let a wig out-do what a hairdresser can do for you. Wigs occupy the same place in your beauty life as makeup—practical, easy as lipstick, as much fun as a pair of owly-eyed violet sunglasses. And **no other beauty-maker works harder with less fuss and bother**. No wonder women swooped up 35 million in one year. When you talk to hairdressers about wigs, as we did recently, you'll find they're just as enthusiastic as their clients. A typical comment, from one who readily admits to loving wigs: "They've improved so quickly and are getting better all the time. They're like the airplane; once they started and caught on, there was no stopping them, and they've changed the life-style of so many people." . . . **Beginning on the next page**, the questions and answers that will tell you everything you need to know about wigs.

A girl who could easily be singing in the rain, left. And no wonder. When you look this fresh, this glowy and delicious, you've learned how to beat the weather with plenty of dash and dazzle. Taking it from the top: the prettiest Dynel wig from Brentwood, styled by Christophe Carita in a sleek little coif that will stay exactly as is, unperturbed by wind and wet. Your next line of defense: Max Factor's wonderfully weather-resistant UltraLucent Waterproof Make-Up, brightened here with Water Power shadow in Riviera Blue and Coral Creme lipstick. . . . The other weather gear: a smashy burnt-orange raincoat, orange brollie. Coat: Clarendon by Henry Friedrichs; twill of Qiana nylon, finished with Zepel (Onondaga fabric). About \$110. Saks Fifth Avenue. Korrigan turtleneck. Plastic umbrella by Courrèges. Wig at Hengerer's; Swanson's; Frost Bros.



the **Wig** and you? **Definitely.**

Vogue's answers to the wig question

Q: *Wigs intrigue me, but . . .*

A: Stop right there. The new synthetic-hair wigs are to flip over, and that's that. Today, life's too full and wigs are too good not to be into them. But there are questions you ought to ask. Here are the experts' answers.

Q: *Wigs are a great idea, but must they all have that sheen?*

A: No. That's past. Scientists have been hard at work these last ten years developing modacrylic fibers that have the natural luster of human hair. And its natural color, too, thanks to new coloring processes that give the fibers of one wig different hues, just like real hair. (However, should you already own a too-shiny wig, one expert suggests dusting it with powder: talcum for blond, tawny face powder for darker shades.)

Q: *I've heard of modacrylic fiber—just what is it?*

A: The man-made miracle stuff that makes synthetic-hair wigs look and feel so lifelike today is a modified acrylic, or plastic, fiber—a fake derived from nature (natural gas, coal, air, salt, and water) that outperforms real hair in practically every way, under any weather or climate stress. It all started in the labs of Union Carbide, with Dynel, the first modacrylic fiber for wigs—a contribution that began the boom. The Japanese wig-fiber arrivals started with the now well-known Kanekalon from Kanegafuchi Chemical. Followed more recently by Teijin, Toyokalon, Seifon, Kokjin, Nicarina. And from Italy, Venicelon by Chatillon. The latest American modacrylic fiber making waves is Monsanto's Elura, which can be restyled with heated curlers and, though you can wear most modacrylic wigs in the kitchen, Elura can stand an oven climate up to 350° without frizzing. (Speaking of heat, the curl of curly modacrylic wigs is actually baked in, which is why it's in to stay.)

Q: *Are all wigs stretch caps today? How can I be sure one will fit me?*

A: Not all wigs are made on the same kind of base-construction, but the elasticized stretch-base is by far the simplest and most comfortable way to fit a wig. The wig cap conforms to each head, and may have nifty devices inside like separate strips of elastic sewn in front, sides, or at the nape of the neck where some also have hooks and eyes for easy adjustment. Other wig fibers are knitted right into a stretch weave, making cap and hair one; perforated construction allows proper ventilation and great versatility in fit. And would you believe, the average weight of a wig today is three ounces?

Q: *But if a wig's comfortable, will it slip askew? Away?*

tipping
the scales
at a mere
three
ounces—
happy
the
light-
headed
wig life!
Hammacher-
Schlemmer
scales.



A: Not to worry. Not as long as the cap fits you properly—secure but never binding, closely around the ears and at the nape of the neck, but not actually touching the ears. Test a wig cap's elasticity by putting both hands inside and pulling them apart until the wig is taut. If it doesn't sail off then, it won't in a gust of wind.

Q: *Do any wigs have lifelike hairlines so I don't have to comb some of my own less-than-perfect hair over the front?*

A: Look—and ask—for a wig that has a hand-finished hairline. This means that several hairs have been uniformly knitted together along the critical front hairline so there's no tell-tale webbing to show, and the wig hair stands away from the hairline just as your own would. Also, some wigs have flesh-colored bases so you can part them anywhere you like.

Q: *So many of the wigs I see are long and curly, or just too wiggy and bulky—i.e., not me. What to do? Go to a hairdresser?*

A: Wigs today come in every conceivable style, and some can be restyled with water and rollers, or heated rollers (but all return to original styling after shampooing). The hair is uniformly distributed in good wigs, but some have extra hair added to the crown for height. You can have some of the bulk thinned away so the wig follows the contour of your head. Better yet, buy a long wig with plenty of hair to work with, and have it cut to your taste. In either instance, don't stint. A wig, like your (Continued)

The wig and Lauren Hutton

To show you how completely—and instantly—wigs can change your life and looks, Lauren Hutton plays a big wig switch at left and on the next two pages. Here, gamine in a brunet crop-top—game for anything, any weather. As is her skin, prepped for winter's fickle humidity with a new dry-skin moisturizing régime: Acti-Vita Treatment Collection. This—and her Color Accents makeup—by Germaine Monteil. Felt battle jacket, Boutique Donald Brooks. \$95. Lord & Taylor. Dynel Natúr wig by Halston for Abbott Tresses, styled by Marc Sinclair. Wig: Jordan Marsh, Boston; Garfinckel's, Washington, D. C.; Jordan Marsh, Florida; Stix, Baer & Fuller; Swanson's; Sakowitz.



own hair, can only profit from a good cut by an expert hairdresser. The real secret to wearing a wig seriously is that it needs your hairdresser to put in line. It will look better and, in the long run, be easier for you to handle at home. (A wig, unlike your own hair, won't grow back to give you a second chance.)

Q: *I've read that wigs are pre-cut and pre-styled.*

A: Really. And often permanently curled. The style and curl will resist rain, sleet, snow, sun, humidity. The beauty of synthetic-hair wigs is that they look as good, or better, than your own hair, and that they stay that way. After shampooing, they flip right back into their original style with no help from you. Most women try to do too much with their wigs: teasing, curling. Don't fight it. Just be gentle with your wig, relax, enjoy.

Q: *What color to buy?*

A: Try to match up your own hair coloring. Get used to this wig, then experiment with other colors. Darker shades tend to harden facial features, so why not take advantage of a flattering lighter shade?

Q: *My head's spinning. I've seen synthetic wigs priced from \$9.95 right up to \$49.95. Why such a difference in price?*

A: Obviously, quality. You get what you pay for. But now we'll ask you one. What sort of wig life do you want to live? A well-crafted and superbly styled wig will last, and look great, for years. Buy the best you can afford.

Q: *Suppose I decide really to splurge on a wig. Would I be better off with a synthetic or real-hair wig?*

A: So far, we've been extolling the virtues of synthetic-hair wigs, and we'll continue to. But there's no doubt that hand-made, top quality, European human-hair wigs are beautiful. However, due to cost of labor and the hair itself, they cost. The beauty-salon upkeep alone can be tremendous. (Less than 10% of wigs sold are of real hair.) (Continued)

Lauren Hutton's switch hits

Same girl, switched wigs. And all the difference in the world. At left, shiny hair swinging free of the shoulders—the perfect length for layered fashion today, like these tweedy sweaters. Top right, a smooth gleaming cap—cool, neat, nice at night with a sweater strewn with sable tails. Right, a funky tumble of goldilocks—femme fatale with a sense of humor—going hair for hair with a magenta-dyed fluffy goat shrug. Wigs are feminine; wigs are fashion; wigs are fun. . . .

Left: Wear Dated sweaters of Acrilan and wool. Turtle, \$28; tank, \$20; pull, \$26. By Anne Klein. Lord & Taylor. Celia Sebiri earrings. Dynel wig by Eva Gabor, with Lauren's hair combed over the front. Wig: Garfinckel's; Jordan Marsh, Florida; Higbee's; Jacome's. **Top right:** Halston sweater. Adolfo wig by Abbott Tresses, of Dynel Natúr. Wig: Jordan Marsh, Boston; Stix, Baer & Fuller; Hovland-Swanson; Sanger-Harris. Donald Stannard pin. **Right:** Icelandic goat shrug by Halston. Dynel wig by Reid-Meredith. Wig: Hengerer's; Shillito's; Dayton's. All wigs coiffed by Suga.



the **Wig** *and* **you**



Here she is, *below*; there she is, *right*: same girl before and after. But a lot has happened between here and there—all of it at the hairdresser's. Cutting, shaping, brushing, until the wig looks just the way she wants. This time, swept under into a pageboy in back, swept up into thick bangs in front. Elura wig by Donald Brooks, styled by Marc Sinclair. Garfinckel's, Washington, D.C.; Swanson's; Frost Bros.; I. Magnin. The Custom Shop shirt. Sweater, Korrigan for Jax.

the **Wig** *and your* **hairdresser**



For anyone whose hair is very thick, unruly, or long: a do-it-yourself stocking cap, *above*, that keeps every wisp tucked up neatly under her wig. To make it, snip the foot off an odd nylon, knot the tail, trim, pin, and pull on—over smoothly wrapped hair. Wig on....



the **W**ig and You

Q: *Okay, I'm sold. I'm off to buy my wig. Where to go? What to look for? What to ask?*

A: Smart move. Smart questions. First of all, never impulse shop. Take . . . your . . . time. You might start with your own hairdresser. He probably has a good line of wigs, and also knows what sort of wig will suit you and the life you lead. The biggest wig-mine of all is apt to be a department store. Here, wigs in the beauty salon, millinery departments, and all about the main floor. In these latter spots, the emphasis is on pre-cut and pre-styled wigs that can be fit with a minimum of fuss. Trained personnel help, and many, many women have been delighted with the results. You'll find lots of wigs about under very familiar fashion names like Halston, Adolfo, Donald Brooks, Mr. John, Givenchy. There are real people behind them, helping to make the wig game more exciting all the time. When you've found the wig you think is You, be sure you're comfortable in it, that the style suits you—check yourself in a full-length mirror. Take off the wig, shake it, and put it on again yourself, to see if you can get it looking right without help. Also, test for antistatic properties by brushing it; shouldn't stir up a lot of static electricity. (Should you already own a wig with this problem, try putting a fabric softener in the rinse after shampooing; makes the wig more manageable, too.) Now, if you're not completely satisfied, keep looking.

Q: *I love my wig. How do I treat it between wearings?*

A: The joy of the synthetic-hair wig is how little care it requires. You can hang it on a doorknob, or store as is, turned inside out and wrapped in tissue paper, flat in its box. Just see that it isn't squashed, or near too much heat or direct light. (Don't store it on a block.)

Q: *How, and how often, do I clean my wig?*

A: A good brushing every three days keeps it fresh and clean, and a shampooing every three months should be plenty. Depends how often and where you wear it. Wig fibers are non-absorbent and non-porous, naturally resist imbedding of grime and oils . . . and water, which is why wigs dry so quickly. A wig stand is handy—styrofoam, or better yet, a canvas-covered block with a wig clamp and a few T-pins, to rotate for easier cleaning and combing. There are special wig products; some experts recommend a mild baby shampoo, others Woolite. Whatever, always read directions carefully. Dunk your wig for about five minutes in cool or tepid water, swoosh about, rinse-rinse and shake it out. Then hang it to dry—on the line, doorknob, wig block. Just make certain air can circulate,

and your wig will dry overnight. Never, never brush it until it's bone dry. And best to use special wide-toothed wig brushes and combs.

Q: *What about my own hair under the wig?*

A: Shampoo and condition as usual. Keep your wig clean and be sure it's not constrictive. You may find your hair's all the better for wiggling it—protected from weather, unteased, unchemi-called. Don't, though, wear your wig to bed; your own hair needs ventilation, too.

Q: *I've been told a wig's good camouflage for the temporary face-lifts. True?*

A: True. Temporary face-lifts usually involve elasticized bands that fasten under the hair to hold the facial muscles taut. Trickier to hide in one's own than under a wig.

Q: *Can I wear a hat with my wig? And what's happening with hairpieces?*

A: Can you wear a hat with your wig! In this year of marvelous hats? But of course! As for hairpieces, they, too, have never been better—to thicken and give body to your own hair; fantasy curls and loops of braid to add for evening; falls to lengthen short hair. All are very much part of the picture, to add to your wig as well as your own hair. And either way, don't worry about matching colors exactly. In fact, be blatant, with magenta curls or jade braid among the natural. And don't forget ornaments, like pretty barrettes, starry evening clips, tortoiseshell combs.

Q: *I travel a lot—South to sun, North to ski. How to cope?*

A: Couldn't be easier. You can pop a tissue-wrapped wig into your handbag, or roll it into a ball to stuff among lingerie in your hand luggage. (Avoid a lengthy spell in a car trunk—too hot and airless.) When you arrive, a good shakeout, a few brush strokes, and your wig is its glorious self again. And you can lavish all your attention on yourself, because your wig is at the ready any weather. You can wear it for hours in the hot sun, even swim in it. Whatever's comfortable for you.

Q: *A wig has to be pure bliss. How many should I own?*

A: Now that's one question you'll have to answer yourself. Our experts agree that women buy wigs for four main reasons: one, to simplify their lives; two, to cover poor hair; three, to change the color of their hair; four, instant glamour. The sky's the limit. Wigs will keep your head in the clouds. . . .

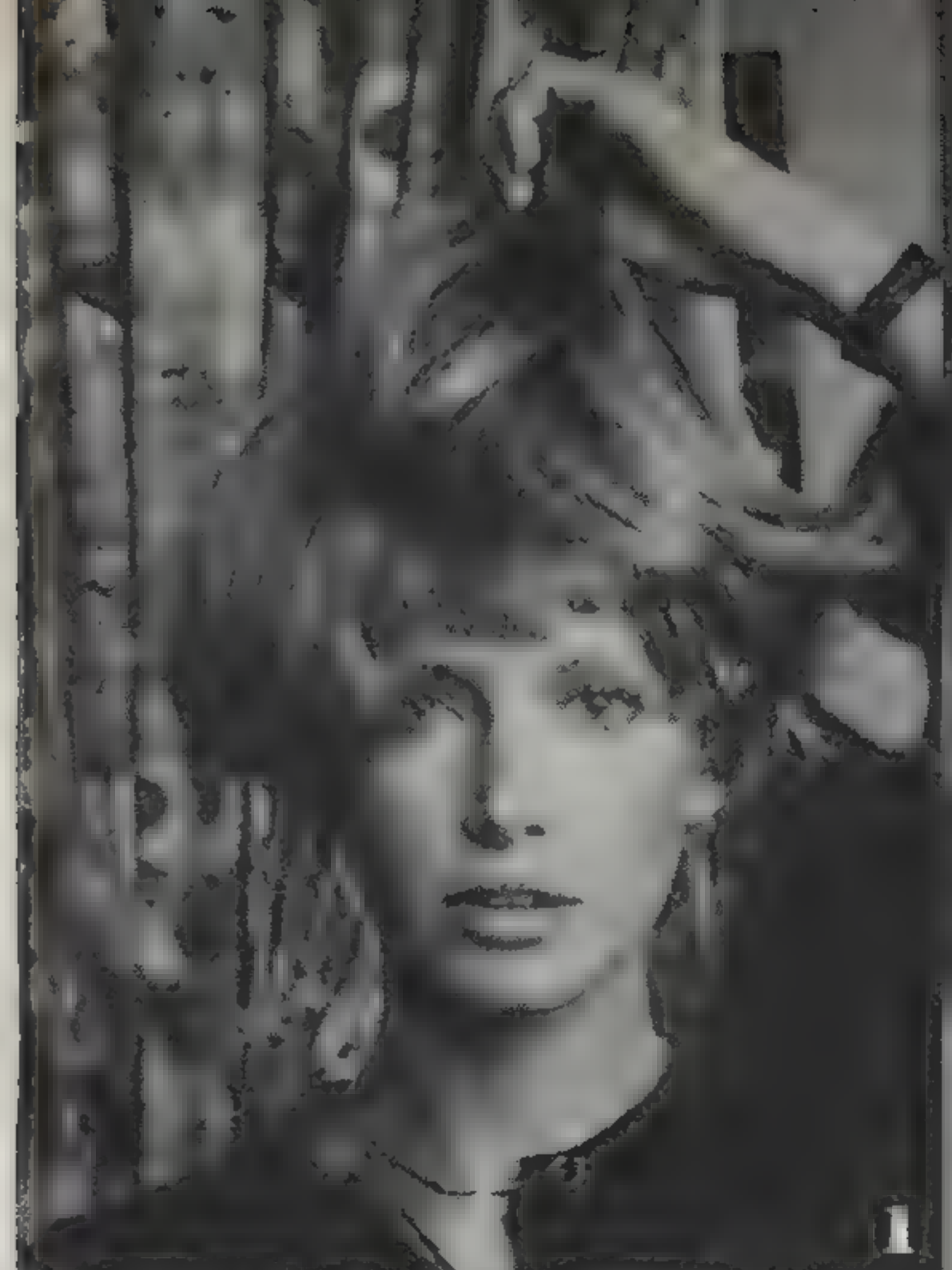
“Wigs make all the difference in my job,” says delicious young model Karen Graham, seen here wiggling it at the Kenneth Salon.

1. Karen tries on a short bouncy wig—for size, color, texture, shape.
2. Same girl, same wig, getting a lift from a heated Carmen curler—great way to keep that bounce.
3. One of the many ways this little wig looks great: parted on one side, bangs brushed back on the other.
4. Side view of the side part.
5. Same wig combed another nifty way—the bangs in full view this time.
6. A whole other wig—this, a long silky mane—and Karen at her sexiest, just the way she likes her real-life evening dazzle. Both Elura wigs by Kenneth, arranged by François of Kenneth. Wigs at I. Magnin. Cartier necklace by Marguerite Stix. De Noyer shirt.

JACK ROBINSON

What to
do with empty
diet-drink
bottles: use
them to air
or to dry
wigs. Here,
a wig turned
inside out
and hung up to
freshen after
a day of wear.







Great-looking clothes, here — built up in layers and unflinching about weather. Unflinching hair, too — every head here and on the next ten pages is wearing a wig that's specially trimmed and coiffed.

1. Black leather skirt that wraps and snaps, brightened with red trimmings — a belt, a big pocket hot-water-bottle-shaped. Layered over a body suit of black ribbed wool, front-zipped. Skirt and black ribs by Pierre Cardin-New York. Body suit, \$80; skirt, \$165. Both at Bonwit Teller.

2. Close-up of Look 1, featuring the wig — dark, curly, made by Alvah, of Elura, and coiffed by Suga.

3. Tweed wool-and-nylon jeans of navy and white (here tucked into boots and socks), with a classic cotton denim jacket. Other layers: the navy-and-white cotton jacquard shirt, navy cotton-and-polyester sweater. All by Levi's for Gals. The wig, of Elura, by Alvah. Snipped into shape by Suga. Jacket, about \$10.



Weathering heights —

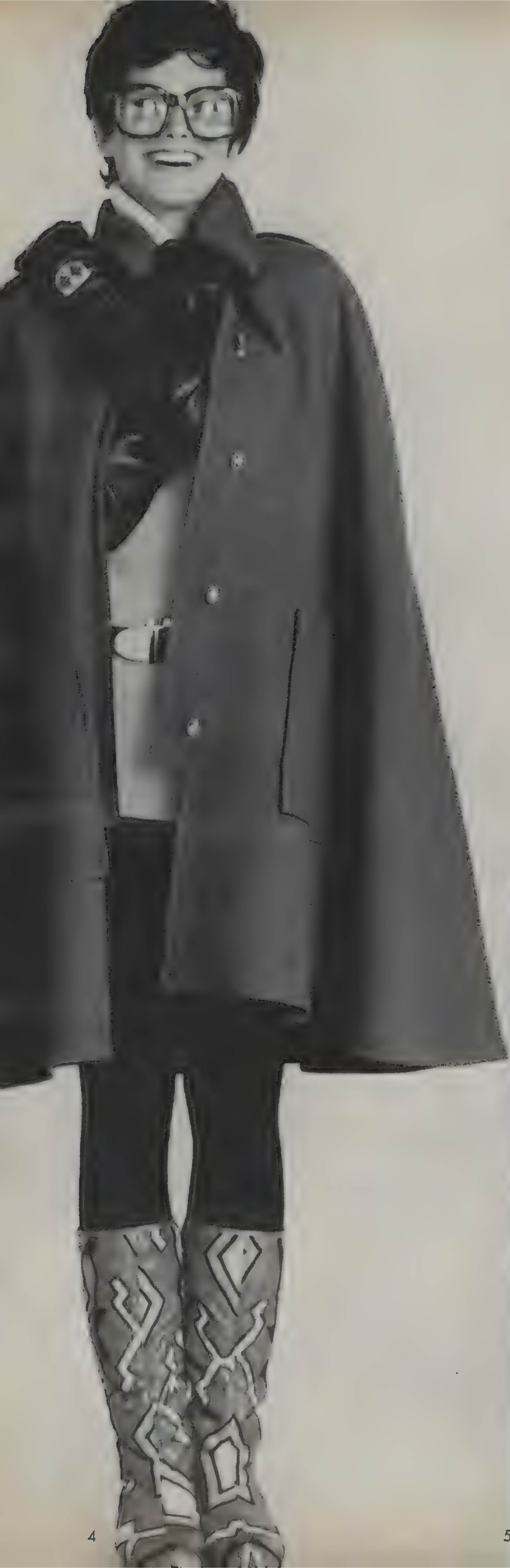
WARM-UP CLOTHES ON THE GO WITH WIGS

Sweater (early November), about \$9. Shirt, about \$12. Pants, about \$14. Bigi at Bergdorf Goodman; Halle's-Cleveland; Jacobson's, Michigan.

4. Cheer, cheer for a glum-weathered day — a cape of burnt-orange wool Melton splashed with silvery buttons and buckles. Over a bright yellow wool turtleneck, black warm-up tights. Cape by White Stag, about \$50, at Lord & Taylor; Carson Pirie Scott.

5. Close-up of Look 4, with its long warm-up gloves, big watch, and the perky tousled Kanekalon wig by Vidal Sassoon, arranged by Phillip Mason.





Weathering heights—

SEAL AND TWEED WARM-UPS, WITH WIGS



1. Brown in the special deep glossy color of Matara seal, here in an overcoat with soft pleats in front, a notched collar, dressing-gown belt. By Ben Kahn, of Fouke-processed Matara Alaska fur seal. Ben Kahn at Cartier; Gidding-Jenny; Joseph Magnin.

2. Moving in on Look 1—a close-up showing the snug, rounded wig with soft forelocks. This, an Elura wig by Nulook Fashions; arranged by Franklyn Welsh.

3. The Plus-4 suit in Burgundy tweed. A small, soft battle jacket (not for big battles—maybe just little spats), with plus-four pants folded over sturdy hiking boots. Extras for layering: the white ribbed sweater; two cashmere mufflers—beige and Burgundy; a massive belt and duffle bag. Suit by Lapidus of Sweden, of polyester-and-wool tweed (Burlington Jersey of Sweden). About \$75. Alice Gee Boutique.

4. Close-up of Look 3—the cropped little-boy wig, cowlick and all. Made of Kanekalon in little-boy-brown, by Vidal Sassoon; arranged by Phillip Mason of Vidal Sassoon.

5. Straight-legged black pants with a shirt of black-and-white jacquard geometrics. Top layer here: a knitted black vest. All clicking along with a marvelous new camera—the Rollei 35 that adjusts to everything, fits in a pocket. Wear Dated turnout by Jack Winter, of Acrilan. Pants, about \$19; shirt, about \$16; sweater, about \$12. At Gimbel's New York; Sanger-Harris. Helene Curtis wig of Kanekalon, arranged by Franklyn Welsh.





4

5



1. Close-up of Look 2, below it—a little-boy wig of light-brown Kanekalon, brushed forward to a soft fringe. Wig by Vidal Sassoon, arranged by Phillip Mason of Vidal Sassoon.

2. The riding raincoat—a short, brisk little shape in tan rubberized cotton with small collar, huge pockets. Riding rainboots of tan canvas and brown rubber. And a great carrier now—the giant leather duffle bag. Coat, about \$45. At H. Kauffman & Sons.

3. Good thinking for bad weather, or any weather now—a pullover tunic of army-blanket wool in dark mossy green with leather edgings and snaps. All snapped up, it has an ear-high turtleneck. With thigh-high spats of tan leather, laced above the knee, and a shoulderbag with a muff-back of sheepskin. Pullover by Paul Iwao; \$200 at Bonwit Teller. Spats, also by Paul Iwao.

Weathering heights — WARM-UPS IN FROM THE COUNTRY, WITH WIGS

4. Closing in on Look 3—the wig, flipped in layers by François of Kenneth. Made of chestnut Elura, by Kenneth. At I. Magnin.

5. For city slopes—a ski sort of jumpsuit, waterproof and windproof, of rusty orange wool lined in nylon jersey. Zipped front, zipped pockets. With spotted fur mittens, and a short pageboy wig of Kanekalon, by Helene Curtis, coiffed by Franklyn Welsh. Woolmark jumpsuit by Anne Klein Supersport; about \$105 at Bonwit Teller. Accessories, next to the last page of this issue.





5



1. Close-up of Look 2—the four-patch driving gloves, big stopwatch, and a light-brown wig snipped and brushed into flirty criss-cross bangs by Suga. Wig of Elura, by Alvah.

2. Fatigue coat of khaki cotton poplin with pleated pockets, a red gingham lining. Underlayers: a white turtleneck, hip pants of khaki cotton. Coat by Calvin Klein (Wamsutta Fabrics); about \$95. At Saks Fifth Avenue; Hutzler's; Halle's-Cleveland.

3. Riding mackintosh of tan rubberized cotton, boot-length, with a back slit and small collar—wrapped here in a scarf. At H. Kauffman & Sons, about \$55. Wig, brushed to a little cap by Suga; made of Elura, by Nulook Fashions.



Weathering heights —

WARM-UPS, DRY-UPS, THAT DIG THE WIG

4. Close-up of Look 5, two hoop earrings on each ear, a wig polished to a swipe of bangs. Arranged by François of Kenneth; wig made of Elura, by Kenneth. At I. Magnin.

5. Black shirtdress, double-knit of that wonderful stuff—Qiana nylon. Opened to the waist over a white turtleneck. The coat in hand is brown-to-black white-streaked South American Zorino. Dress by Carlye; about \$95. At Lord & Taylor. Coat by Arnold Scaasi; made to order at Ritter Bros. Accessories, next to last page this issue.





4

5



1. Close-up of Look 2—a wig brushed back like a little ear-to-ear shag rug. Made of soft brown Kane-kalon, by Michelle; brushed by Franklyn Welsh.

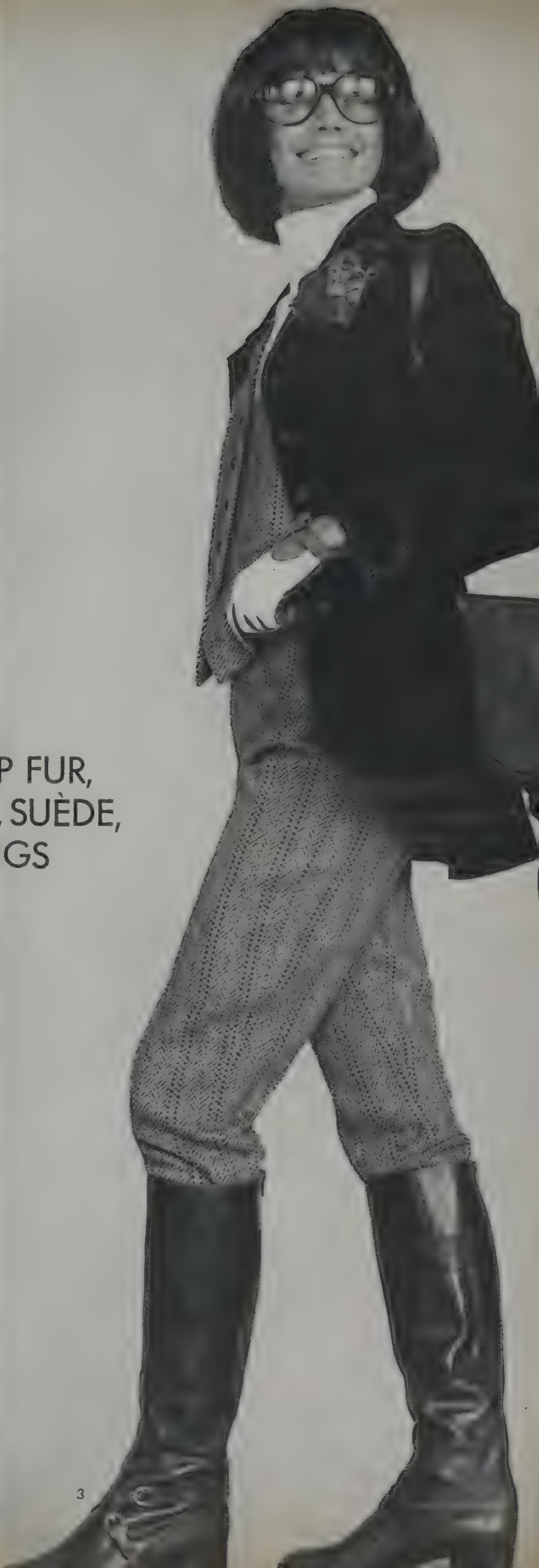
2. The two-fur coat—mostly brown Mataro seal, with a big sheltering collar and deep cuffs of lighter brown Canadian fisher; double-breasted, with seal sash. Coat, of Fouke-processed Mataro Alaska fur seal by Valerie Furs. At Dein Bacher; Phil M. Stupp, Phila.

Weathering heights—

WARM-UP FUR, TWEED, SUÈDE, WITH WIGS

3. To horse, theoretically, but prettier and citier—a riding blazer of brown suède with white stitching marking collar, cuffs, pockets, elbow patches. Layered over two tweeds—a vest, and knickers eased into high riding boots. In-most layer—a white turtle-neck. All by Anne Klein. Blazer, about \$160. Vest and knickers, of wool loomed in America. Each, about \$54. Turtle-neck, about \$38. Miss Bergdorf of Bergdorf Goodman; H. & S. Pogue; Jacobson's, Michigan; Dayton's.

4. Close-up of Look 3—a wig to dig in dark-brown Elura, arranged in soft flips by François of Kenneth. Wig by Kenneth. At I. Magnin. Also worth closing in on here—the two-tone sporty glove. Accessories, next to last page.





weather

**How to beat it?
Join it... maybe.**

BY QUENTIN CREWE

The really hard things seem so easy to achieve. Going to the moon; adding up, before you can say "Eureka," how many million tenths of a second have passed since Archimedes was born; taking color pictures inside the dark of the womb. That class of thing is no problem at all. It is the simple things that we cannot beat. The common cold, how to make an automobile that doesn't need servicing for fifteen years, the weather. Oh yes, the weather. That is the one that really bugs me. What are we going to do about the weather?

In the first place it appears to have run amok. It used, at least, to be fairly regular in its behavior. Warm in July and cold in February and all that sort of thing. Not any longer. Everywhere I have been lately—Ibiza or Nairobi, Rome, Mexico, Beirut or Nassau—the astonishment has been the same. "It is the first time in my life it has ever been like this at this time of year," say the oldest inhabitants. It may, of course, always have been like that and the warm-July-cold-February syndrome merely an invention of orderly minded optimists. If that is so, it is even more important that we in our orderly turn should be able to control the weather. Any efforts in this direction so far have been hopelessly ineffectual. We pepper the sky with ice crystals and some rain may fall, but never when we want it. Henderson was a more expert Rain King than any meteorologist.

In passing, I cannot imagine why meteorologists go on predicting so fruitlessly. There were some rather engaging ones in Britain not long ago who reacted to criticism with the indignant reply that they were right 49 percent of the time, which they judged to be a fair record. They were pained when it was pointed out that, though it might be a fair record, it actually meant that they were more often wrong than right. Were I ever to be so down on my luck as to have to become a meteorologist, I have a formula that would at least make me the most popular forecaster in history: I would predict filthy weather every day. When I was wrong, no one would care; and when I was right, I would be thought clever. And the way things are, I reckon I would beat that 49 percent in no time.

Of course, it has been suggested that we have affected the weather by plunging into space, that it rains in New York when anyone walks on the moon. But they have been saying that ever since the discovery of the wheel; and, anyhow, it is always for the worse. One thing is diamond clear: nothing we ever do is going to make the weather any better. All we can do is to make the best of it. To achieve this, one must choose between two fundamental courses.

The first course is to ignore the weather altogether and perhaps to enjoy it when it is bad. This is the policy of the Irish who probably have the worst weather of any people in the world. As it is always raining there, they do nothing whatever about it.

"We will take a picnic today," they say.

"But it is pouring with rain," say the rest of us.

"Pouring with rain is it?" they reply. "Thanks be to God, that is good for the farmers. They will be grateful for that and so will Ireland. If it is a good day for Ireland, it is a fine day for a picnic."

Along with the Irish go those people who take an early morning dip every day of the year and for whom the challenge is not the summer months but the days when they have to break the ice on the water before plunging in. These sorts of people can, I suppose, be said to have beaten the weather; but theirs is not the alternative that appeals much to me.

The other choice is to make as much fuss about the weather as possible. Provided it is a major preoccupation, its vagaries and inconsistencies acquire an interest that almost overrides its discomfort and unpleasantness. The thing to do is to become not a meteorologist but a weather bore, watching for every irrational sign to comment on. There is no disgrace in having a barometer, but it is rather too scientific for the real weather bore. He should merely tap it every morning and restrict his reliance on it to a long "Aaah," whether the needle jumps up or down. He should concentrate on joints that ache in certain known weather conditions. He should observe whether the oak buds before the ash in spring. He should count the holly berries in the late fall.

Most of all, the weather bore should consider the winds. All Mediterranean countries have names for winds—mistral, tramontana, Greco, sirocco. In France, the fact that a mistral was blowing at the time can be used as a plea of (Continued on page 152)



VOGUE PATTERN 8167

On the go with knits

S TRIPEs OVER STRIPES, STRIPES WITH A CHECK

Who doesn't love knits? You can sit in them for hours, pull them out of a suitcase, wear them with your foul-weather gear—and they never seem to lose their neat-and-easy shape. When they're in layers, you've got the look locked up. Swingy skirt, *left*, in narrow stripes of red, magenta, orange, yellow, and black, checked with red-and-white flowers...un-buttoned over matching-stripe jumpshorts...buttoned over a black turtleneck bodysuit. Nifty. Ditto the flippy shirtdress in the same stripes and flowers, *right*, slit to show shorts underneath and the longest legs in town. (This is the time to try those super crêpe-soled wedgies.) Skirt and jumpshorts, Vogue Pattern 8167; shirtdress, Vogue Pattern 8149. Double-knit fabric by Texfi Counterknits, of polyester and wool. At Altman's. Pattern details, page 152. Accessories, next to last page of this issue. The wigs—neat, easy, black, and curly: Afrylic by Summit, of Kanekalon.

VOGUE PATTERNS

VOGUE PATTERN 8149

DAUNTLESS TRAVELERS:

MR. AND MRS. *Richard Burton* SPEND A PERFECTLY NORMAL, OUTRAGEOUS DAY IN MEXICO

BY RICHARD BURTON

"There is no doubt," said this brother who like most self-educated bilingual South Walians is given to a suspicion of sententiousness a touch of hyperbole and a smattering of the sesquipedalian, "that since you two came striding out of the womb, converged on each other like the conflux of two mortalities, held hands and decided to share a few score years together—God willing and the Press not—there has never been a leaden moment. Even at breakfast. Indeed to God," he asked, "why are you so incident prone?"

He was on a public platform now, or in a pulpit holding the attention of multitudes, in the full flow of words and brooked no interruption. "Indeed again to God, I'm afraid to read the newspapers which is why I crib and cabin myself inside *The Guardian* where I am fairly sure I am safe from your encroachments. *The Guardian* is not racy. Now let us consider this morning," he said to his wife, "why does a quiet walk across Hampstead Heath turn into a carnival of lunatics when the two of them are with us? I have, in my time, seen Lord Laurence Olivier, Sir John Gielgud, D. Litt, and Thomas Stearns Eliot, O.M., walk across St. James Park with no more than a covert glance from the sandwich eaters and not a sign of dementia from the respectful duck-feeders except perhaps an occasional curtsy. But that is, of course, impossible with you. I refer, among other things, to that man this morning, in plus-fours and a bowler-hat with a bush-baby asleep on top of the bowler who protested to Elizabeth that next to his bush-baby he loved her the best. Personally, I believe the bush-baby was either drugged or the careful work of an expert taxidermist as I understand they are normally paroxysmically active. But that is neither here nor there. What is more pertinent is that I have been taking quiet meditative walks across Hampstead Heath for lo these twenty years and I have never seen that man before, with or without a bush-baby on his bowler. And consider the idiot who materialized out of a copse on the way to Parliament Hill Fields and announced 'I will show you the way. I will show you the way to Him and the Eternal Cross.' I was more than ready to show him the way to the number of the beast and Charing Cross, with my boot, since all meditation was spent, but desist I did.

"What you both need," the brother went on warming to his own rodomontade, "is a strait-jacket apiece—yours in sable of course Elizabeth—and a room made entirely of Dunlopillo to bounce harmlessly around in so that people who wish to perambulate placidly over Hampstead Heath of a Sunday morning are able placidly to perambulate over Hampstead Heath. What about, one asks oneself in despair, that publican in that sinful pub near Highgate who refused to give her a vodka-and-tonic but insisted on giving her an egg-nog? *On the house*. It is, I'll wager, the only egg-nog served in that place for two hundred years and the only drink *on the house* in living memory. One habitué broke his meerschaum

in his stupefied agitation and a strong man went out to be sick when this same surly publican asked with a leer 'What about another little egg-nog for my little darling?' I was almost constrained to join him. The strong man I mean."

The brother has a point of course. Each of our days is inwrought with its own mild mania even if we stay at home and only the phone rings. Lots of things can happen and frequently do. It is not often, I suppose, that one wakes up in the morning and realizes with horrifying clarity that last night a man was throwing stilettos at one's wife. It is given to few men to share Macbeth's nightmare—"Is this a dagger which I see before me . . . I have thee not, and yet I see thee still." . . .

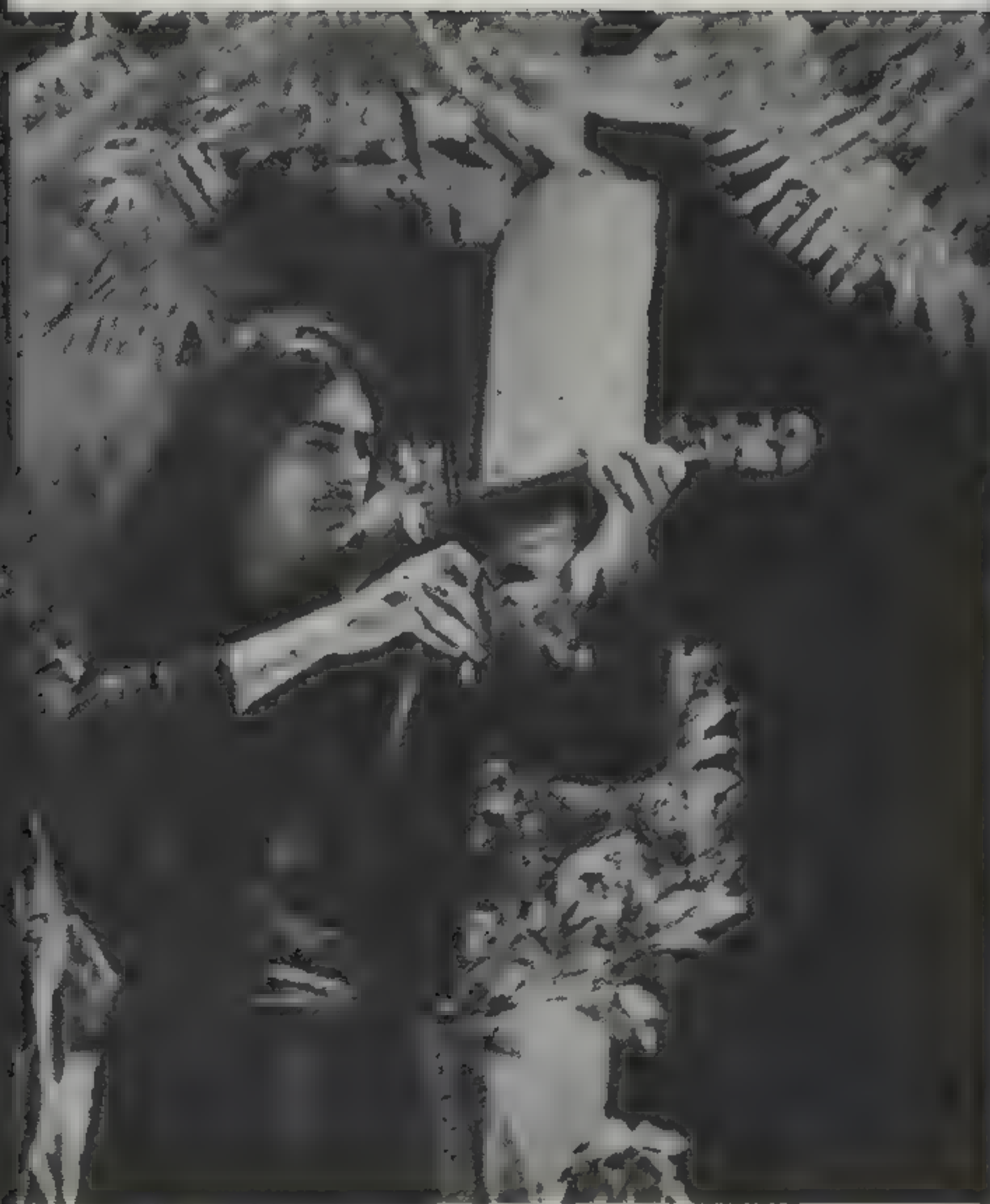
What a murderous fool Macbeth was and how nearly I rubbed shoulders with him in the great gallery of idiots, for he sends, great coward, his wife in to do the deed and then tries to match it with a compensating self-immolation. You may wonder what I'm talking about. So I'll tell you. And I have witnesses.

We live in a Mexican place which was a village then a town and now a city but still as I write the jungle is over my shoulder and the charcoal-makers send smoke up from the mountains and alien people smile and make mock and the Mayans shrug our culture away with a *déjà vu* and the street we live on is a bewitchment invented by a genius with taste, endlessly fascinating, pastelled in blues and terra-cottas, blazing whites and duns, and there are laden burros and men from the hills going home asleep on walking horses and I could sit here forever as long as someone feeds me from time to time and plies me with drinks and if one's wife hangs around for another forty years or so and God knows none of us have long to live, I mean we don't regard the passing and hasty years as a duty to be got through, and it's been a hell of a lark though we shall lament the last sunset but still laugh when the ultimate practical joke of God is revealed and the sun drolly will never rise again. Watch, says the Great Comedian, I will sink the sun there which is called the West and bring it up there which is called the East but one day I will stay it for you, but only for you and like the battle-horses we shall go Ha! Ha! among the trumpets.

But good and guffawing God I was going to tell you about this day and the circus that came to town. It trudged in over the Bridge of a Hundred Days with a baby elephant leading followed by two large ones. I saw it from our balcony. At first I thought that though I hadn't had a particularly heavy night before the booze had got to me at last. After all, I knew from my wide reading that elephants were not indigenous to Mexico. Sweating, I was assured by my wife and the following parade that I still had some way to go before I joined Dylan Thomas, Lowry's consul, Errol Flynn and my father. And there went the circus, as ancient as Herod and wholly Mexican and the thrilling steel music blasted out and children wept with delight and my wife and the Obers— (Continued)

ELIZABETH AND RICHARD BURTON,
RIGHT, AT HOME AND IMPROBABLY
SERENE IN PUERTO VALLARTA





FAR LEFT: CHRISTOPHER WILD-ING, ELIZABETH TAYLOR'S SECOND SON. LEFT: MICHAEL WILD-ING, JUNIOR, FATHER OF HER FIRST GRANDCHILD. ABOVE: A SPLASH OF FAMILY AT THE BURTON POOL IN PUERTO VALLARTA. RIGHT: LIZA TODD, ELIZABETH'S DAUGHTER, AN EMERGING, SMOKY BEAUTY. FAR RIGHT: ELIZABETH TAYLOR RUNNING ON THE BEACH IN THE MOST "DELECTABLE PLACE ON EARTH."

Burtons

(Continued) an American couple from next door, gifted with remarkable compassion—plotted with my wife to go to the circus and to take me with them. I protested. They protested. I protested less. They protested more. I said, after a couple of tequilas that yes I would go if I didn't have to watch the high-wire stuff. I have a fear of heights so profound, if you'll pardon the paradox, that I tend towards black-outs on bathroom scales. Actually I don't think anybody wanted to go except my wife but she can be persuasively engaging and difficult to deny and Jane Ober had hurt her back some time before and doubtless would have found it more congenial to stay at home, lie in bed, and be told about the whole thing later but what can you do when you are invested on all sides by a maniac?

A word about mania: It is a firm belief that what *you* want *everybody* wants. It is an absolute and total belief in your own ego and has the fixed smile of the nurse's dispassion for the irremediably ill. Never mind you will be better in the morning. Your pain is mine. Your laughter is my laughter.

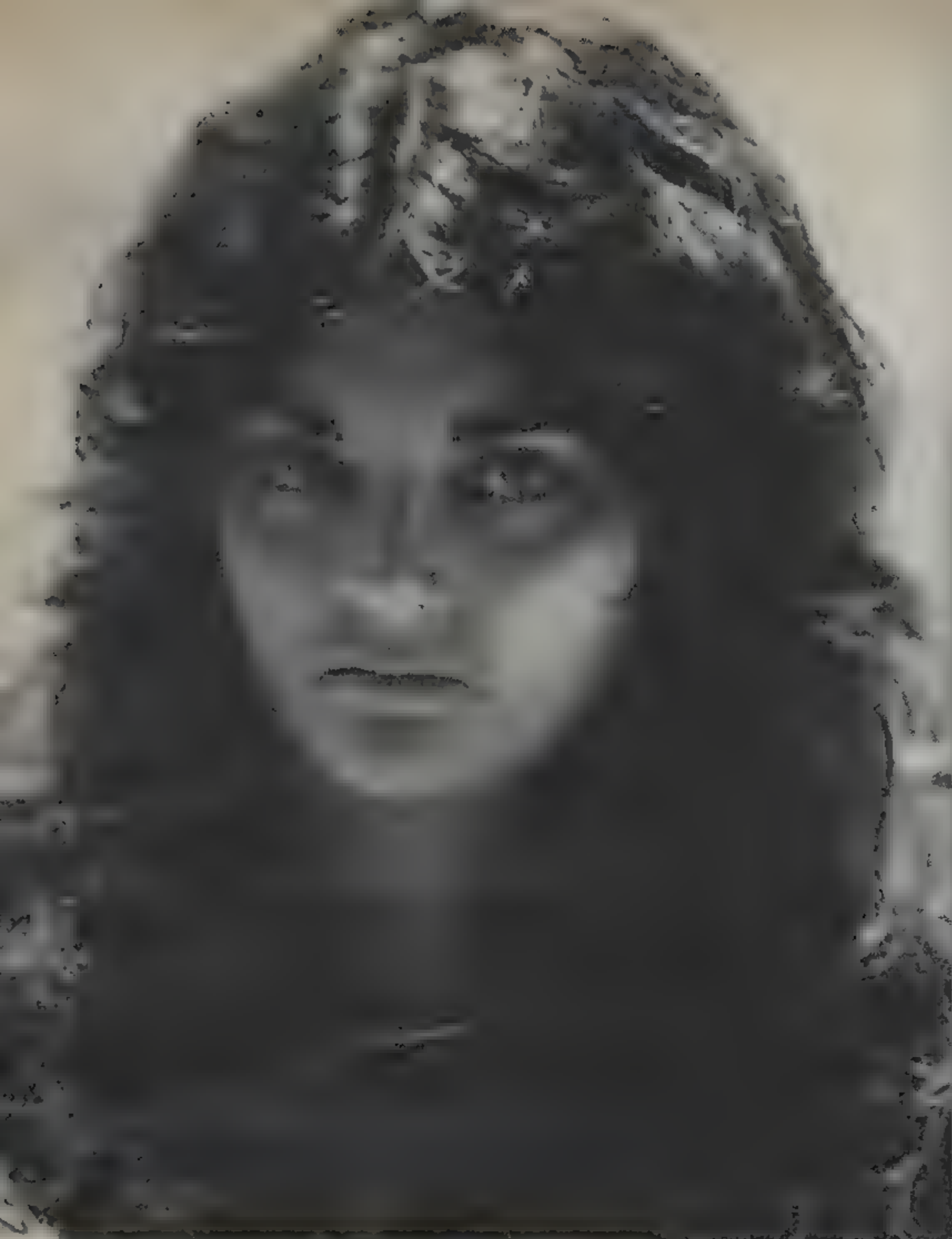
Anyway, about this circus in this place called Puerto Vallarta, than which there is no more delectable place on the face of the earth but don't come here because you'll spoil it. Anyway, about this circus.

It had been a hot day and it was a hot night. I sweated, as uncomfortable as a broken nose and we drove off through the cobbled streets where, because of the rainy season and some neglect and a general attitude that if you had any sense you would walk, the potholes loom up at you like chasms in a *cauchemar* in that uncertain half light, for the street lamps are forever doing battle with some remote and drunken thermostat and leer and dip and wink and invite you to some fathomless disaster. "Alto," says a sign but you take no notice. "Preferencia" says another but you take no notice keeping unsteadily on in your ultimate or hopefully penultimate game of Mexican Roulette. And indeed your wife won't drive with you because your conveyance is a piece of tin with an engine in it called a Dune Buggy and is as naked as the Hebrides and vulnerable to any whim of the elements and your wife doesn't want her hair blown about or her wig or whatever, and so she elects to drive with the Obers who have a sensible closed car. Sliding inexpertly past several naked babies and a thousand indiscriminate dogs and a man who chose to wear his hat over his face rather than on his head we arrived at the spun bud of the world. The circus.

And there it was. A child's dream, superbly organized insanity, sense and feeling and sound and there indeed to give authenticity to inconsequential detail was the famous man who ran around, as he has been running around since Maximinus, with a bucket and shovel removing the defecation of the shameless animals. A friend of ours called Raymond found a bottle of good champagne which we drank out of paper cups and I gave some to the people in the next box who were then beside themselves with mutual congratulation as not only had they crawled under the tent and got in without paying but as a largesse they now had free vintage champagne and somebody tried to throw them out but it would have been a shame. We wouldn't allow it.

And the jugglers juggled and a lion wrestled with a trainer and his pride and at one point was ridden by a dwarf jockey and elephants went memorizing around, and a five-year-old boy wearing practically nothing but a smile crawled all over the stupendous patience of the great animals and received the rapturous plaudits of the crowd with arms so outstretched in adoration that one felt he was capable of embracing the world, and a blind-folded man walked a tight-rope and I buried myself in my paper cup and waited for the scream that follows the fatal trip. But none came, thank God and then Oh blessed relief a clown came on and played a fiddle between and behind his legs and another did incredible acrobatics on the trapeze with such an extraordinary and comic nonchalance that even I could watch. To our astonishment when we met him afterwards he turned out to be a young man and as bland as a banana and not at all the rickety rival of Methuselah that he had cunningly persuaded he was hitherto. He was not only the owner of the circus but the father of the five-year-old mentioned earlier.

Now came the big moment. This was it. This was the culmination of the evening. The lights went out and then while they allowed us a breathless pause a light, one enormous light came on. It illuminated a pretty girl crucified against a backward-leaning board. She looked uncertain and fated and doomed to her few remaining breaths because facing her was a young man of ferocious aspect who announced he was going to surround her with hurled daggers. I examined the daggers afterwards and found they were roughly about 10 inches long and as sharp as La Rochefoucauld and as desperate. I shudder even now at what I allowed my wife to go through. I shudder even more when I think of what they



made me go through.

Let me tell you about it which I've been trying to do for the last thousand words or so but I keep distracting myself on the way. So there they were, the blinding light, the nervous girl, the nervous man and those terrible daggers. With studied and sadistic fury he slammed them around her gentle body and some time or other in the past he must have erred a little because she flinched at every thud. And I mean those daggers really went into that board. It took a strong man to get them out. And then the man on the mike said: *Tenemos sta noche las muy famosas actores del mondo* or something like that and I waited for them to announce Elliott Gould and Jane Fonda but it turned out—tricked again as we were by modesty—to be us. I longed for it to be George C. Scott because he would have turned it down or caught the daggers in his mouth and swallowed them. But it was us. What can you do? My wife undulated exquisitely into the arena without any apparent qualm and addressed herself to the task of having scimitars thrown at her by a Mexican man she'd never met. I stood on the edge of the abyss and waited for a landslide. After all, it was a small itinerant circus and who was to know that that dark Mexican would not be overwhelmed by dreaded twitches at the prospect of throwing lethal instruments at a world-famous attitude. The possibility of reducing 38, 23, 35 to zero, zero, zero must have daunted his mind. He made no mistake. He missed the 38's by a breathtaking whisper, he diced with eternity by a millimeter as he investigated the 23 and surrounded her 35 with a closeness that could only have done justice to a man of iron nerve or a sex maniac who promised himself surcease in the middle of nights at the remembrance of things past.

I had not left my seat because, misunderstanding the Spanish tongue I assumed he was simply going to ask her to take a bow, until, to my increasing puzzlement, he led her ballet-fashion up to the board and placed her in position and I knew at once and shockingly that he was about to throw assegais at my wife. By the time I arrived in the ring the first javelin—they were getting bigger all the time—had thudded and thunked into the board a safe two inches from her left ear and then another howitzer an appalling inch from her right ear. Eyes wide open—the other girl had kept her eyes closed—and smiling, Elizabeth whispered. "Don't move Richard, you might make him nervous or something." I obeyed. Lot's wife could have taken lessons. It took Alejandro Fuentes

(the dagger-man) no more than a minute perhaps to throw those daggers during which time the hair on my chest turned grey.

Then there was the ovation from the crowd, as at a bullfight and I shook hands with Fuentes, kissed Elizabeth, tousled heads and started to lead the heroine back to the box and the champagne, when to my horror there was a roar from the audience and I was dragged silently screaming up to the deadly board. Unlike Elizabeth who had faced Fuentes with superb dignity in the attitude of a brave man facing a firing squad, they turned me sideways, stuck a balloon in my mouth and one in each hand. My left side faced the thrower, my right hand was placed high over my head in such a way that when or if he burst the balloon clamped between my teeth the dagger would go into the wood and not my upper arm. The other in my left hand was put back behind my knees. I looked like a soldier of powerful homosexual tendencies who was being shot for effeminacy in face of the enemy and was defiantly saluting his own demise. I looked, in short, like an idiot. As the daggers went true to their targets—three for the balloons and one each side of my head for good measure—I gave several more lessons to Mrs Lot.

We drove home and sat on the balcony with the Obers and looked over the town and listened to the mad cacophony of Saturday night and Phil Ober kindly held the vodka to my mouth as by this time I had turned from Mrs Lot into St Vitus. There was lots of talk and some silences. Out of one of them Elizabeth said "We must have been out of our minds." "Speak," I said with vodka sang-froid, "for yourself." Out of another silence Jane Ober said "I don't believe it." Neither did I. One consolation I thought was that it wouldn't be reported in *The Guardian* and the brother could brood over Hampstead Heath in his famed impersonation of the scholar-gypsy without a ripple from Mexico to disturb his fugitive ponds.

Later, in bed, Elizabeth put out the light and said "Ah well, another day, another drama." And we dreamt of cold steel and scorpions. ▼

***“Each of
our days
... with its
own mild
mania”***

MR. AND
MRS. **Harrison**
Salisbury *VIEW THE*
ROOF OF THE WORLD, SIKKIM

BY HARRISON E. SALISBURY

Since man first emerged on the hot Asian plains, he has been drawn irresistibly to the high Himalayas, "the dwelling of snows." Here, or so it seems, we climb nearest to heaven. Here, we approach most closely that secret of existence which nature still conceals.

So it has been for millennia, and each century has seen pilgrims, explorers, adventurers, holy men resolutely pressing forward to the highest earthly ramparts: Everest, Kanchenjunga. When I first saw these great embattlements, I, like all those who came before, felt that I stood in the presence of miracles beyond man's ken. I could easily believe the tradition that locked in magical caverns deep within Kanchenjunga lies the key to the human enigma.

Here on the roof of the world religions, faiths, and philosophies have been born. On lonely peaks fog-shrouded mystics have for eons pondered the riddle of life.

In the heart of this mountain basilica lies Sikkim, a tiny land by the world's standards, enclosed on every side by steep walls, impacted in the Himalayas like a pearl in a craggy oyster. It is so small, forty miles wide and eighty miles long (a little more than half the size of Connecticut), that map-makers sometimes have trouble squeezing in the name *Sikkim* between Nepal on the west, Bhutan on the east, Tibet on the north, and India on the south.

Small, remote, and mountainous as Sikkim may be, I found it a real country with real people and real problems. Perhaps because Sikkim is so spectacularly miniaturized, we can, with the magnification of a shrewd observer's quick eye and the lens of a sensitive camera, see not only a land and a people of infinite charm and endearing warmth but, in microcosm, many of the critical problems of the emerging world and not a few which relate to those we ourselves, although 14,000 miles away and quite a few generations further in development, are still coping with.

Nor is this all. Sikkim seems to me the quintessence of the Himalayas, a small cross section of the cultural heritage for which we are indebted to the Asian highlands; in geopolitical terms, it is the very crossroads of the world.

But Sikkim is not merely a small problem in the cross-index of those of the world. It is a country of infinite attractiveness, of appealing winsomeness. It is sometimes known as the "land of lightning" because, high as it is in the clouds, thunder and lightning (Continued on page 152)

BY CHARLOTTE Y. SALISBURY

When you get out of a jeep and scramble up the steep bank to Pemayangtse Monastery in Sikkim, you feel as if you were on top of the world. But as you look around you see that, as well as mountaintops below, there are more above. To one side across a deep chasm lie the remains of the old Rabdentse Palace that was sacked and burned by the Bhutanese in the nineteenth century. With binoculars you can see the old foundations like huge outcroppings of stone, half smothered in tangled vines and ferns. High up on another mountaintop is Sanga Chelling, a monastery rebuilt in 1966 on the original site after a fire. How can I describe this sensation? You are standing on the top of one peak looking almost directly down into valleys. Shift your eyes and you look across and endlessly up to other peaks. It is more like being in an airplane than any land-bound sensation, yet you are standing on very firm earth. When you are up this high, the mountains seem symmetrical and regular, evenly spaced in the valleys, a group of pyramids covered with trees, straining higher and higher toward the sky. Where else should the monasteries be built than on tops of mountains—removed from the daily chores of village life, near to the sacred Kanchenjunga—after Mt. Everest, the highest mountain of the Himalayas.

Except for Rumtek, the largest and newest monastery in Sikkim, constructed strictly according to Tibetan style primarily for the refugee monks who escaped from the Chinese Communists when the Chinese took over Tibet, most of the sixty-seven Buddhist monasteries in Sikkim are not big. They seem very simple in spite of elaborate carving and bright colors. The entrance door is set back several feet, leaving space for a sort of open, but covered, vestibule or foyer. The entrance is guarded by murals or figures of the four kings who defend the points of the compass, the North, the South, the East, and the West.

Sometimes in this entrance there are huge prayer wheels, round drumlike cylinders that can be turned by pulling a rope attached at the bottom. At each turn a bell rings, signifying that all the prayers within have been said. These wheels can hold many prayers; one is reputed to hold four thousand pounds of prayer papers. Sometimes these big wheels are inside the temple; a succession of small prayer wheels encircle a nunnery in Gangtok so that by running your hand along them as you walk by you can turn each wheel, so the prayers will bring you good fortune. Men and women often carry prayer wheels in their hands, and wheels are placed across streams so that the water rushing down the mountain turns them constantly. (Continued on page 147)

Harrison and Charlotte Salisbury, right. See and Tell's the game the Salisburys play. Marriage for Charlotte Young Salisbury, a candid, perceptive woman, to the Pulitzer-winning New York Times journalist has meant forty-thousand-mile travels around the periphery of China for the golden chance "to find out how other people live, to see how others are managing to survive this wretched century of ours." The story of how people live in the Mountaintop Kingdom: Sikkim, Mrs. Salisbury's latest book, published this month by W. W. Norton, was researched from the Sikkim palace at the invitation of the Chogyal and Gyalmo (the King and Queen) and is brilliantly illuminated by Alice S. Kandell's photographs. An excerpt from Mrs. Salisbury's text begins above, as well as an excerpt from the book's introduction by Mr. Salisbury, whose traveling these days is into new journalistic territories. As editor of the one-year-old Op-Ed page (facing the Times's traditional editorial page), Harrison Evans Salisbury aims, he said, to "expand" the reader's knowledge, to "stretch" his mind. Taut, visionary, author of best-selling books, an authority on contemporary Russia, Mr. Salisbury believes in publishing's future: "There's nothing wrong with the written word, except that it needs to be used better."



TRAVEL PLOT

Complete warm climate work-up—what to take, wear, and do. The real-life case of Sandra Feigen in a spectacular real-life land:

VENEZUELA

A master plan for any traveler: how to anticipate and pack for any happening that comes up, plus the pitfalls even experienced travelers fall into. (By switching the clothes to take other weathers, the plan works world-wide.) Sandra Feigen, blond, brown-eyed wife of Richard L. Feigen, New York and Chicago art dealer, and mother of "four elves," a crop of girls aged fourteen to five, flew to Venezuela especially for *Vogue*. Beginning here, an illustrated journal of her ten-day trip.

MON. 12. *Land Caracas 8:30 P.M. 4½ hrs. nonstop on Viasa. Speedy run to Tamanaco Hotel—full of action. Nightcap with friends in open-air bar above pool. Make plans. Much to see and do; art, my special interest. Room cool, quiet. Happy to be back in Venezuela.*

TUES. 13. *Private tour of President's house—full of patios, sounds of fountains. Switched to (Continued)*

Saint Laurent raincoat, ideal summer weight for Mérida, 5,000-foot-high city in the Andes mountains rising blue in the brisk air. Cherry-red poncho (thrown over horse) is made and worn there—sorry I didn't get one. **Opposite page:** For the seance with Beatriz Viet-Tané, wore Crazy Horse cotton skirt and T-shirt I picked up in Caracas at Selemar's. Skirt and shirt handy later for spur-of-the-moment evenings. (Fashion details, next to last page.)







*verve, horses,
art treasures,
dashing
Caraqueño's
Spanish
castles,
colonial
towns*



Travel plot: **Venezuelan journal**

(Continued) skirt; pants not allowed. Offered Sour Sop drink—instant success. Note: For black coffee, ask for negrito; with milk, for marone. Lunch, hotel: delicious orange melon with pink crab meat. Coffee at the Hans Neumanns' in their cool, white house with long patio, superb art. Maria Cristina N.—small, birdlike, walks like a dancer (no wonder—she studied ballet).

Returned to Tamanaco. Traffic jam monumental. Vendors hawk everything at car windows: dusters, cheeses, toys, fruit. Succumbed to yellow roses.

Reinaldito (Continued)

1. At the Hans Neumann dinner party, Halston's chiffon poncho over chiffon pants (folds up to handkerchief size), a breeze of understatement. Here, with Maria Cristina Anzola de Neumann and a stun of art: far left, Ernst Trova's "Standing Man" of polished chrome. Next, Nicolas Schöffer's kinetic sculpture "Chronos VIII"—10 feet of electrified, motorized stainless steel whirring in marble foyer. Center back, Picasso's superb "Tête de

Femme," and, far right, bigger than life, Frank Gallo's "Figure," 1970. **2.** Daily at four, these nifty horse people train at the Caracas Country Club stables. Left to right: Astrid Nuñez, Juan Di Mase, Señora Anabella Nuñez de Henriquez, and Señora Tiqui Atencio de Santiago. My skirt and top (Traina Sport), indispensable city-country rig. **3.** Sight-seeing clothes: white DeNoyer pants and short safari jacket. Sight seen: village church—steeple covered with shells—on the island of Margarita. **4.** Señora Anabella Nuñez de Henriquez, Caracas charmer with a 22" waist, mother of a one-year-old daughter. **5.** At the sixteenth-century castle of San Antonio at Cumaná—oldest city of South America—covered-up Blousecraft shirt-dress and straw hat bought on Margarita, both marvelous sun shields, both cool city travelers. **6.** Coro, almost my favorite city in Venezuela: air like Palm Springs, ravishing Colonial buildings. Early morning—long Jax T-shirt over pants—I borrowed a shiny green Yamaha and helmet, took camera, binocs, maps, guidebooks, and zoomed off. (Fashion details, next to the last page this issue.)





Travel plot: Venezuelan journal

(Continued) Herrera and Carolina, his beautiful blond wife, stopped by for drinks. Carolina sensational in printed chiffon poncho Reinaldito brought her from Iran. Dinner at Petronio's, casual service, superb food—morelles, game, chestnut purée, guava pie.

WED. 14. Dash to buy cotton skirt and T-shirt I needed. Forgot to pack mine. Lunch at Caracas Country Club, attractive people. Later, watched riders jumping.

At six, seance with Beatriz, fantastic Indian medium and priestess with 500,000 followers who trek to her mountain retreat. Big businessmen and officials know her, but only some of their wives. Inspired by noisy waterfalls, Beatriz led me deep into Los Chorros Park where, puffing on a vicious cigar (she always carries a batch of them), she startled me by telling me things about Richard and "the elves" she couldn't possibly have known, nor guessed. Totally undone.

Dinner with Beatriz at El Portón; wonderful Venezuelan specialties: runny white goat cheese on hot corn bread, rabbit, black beans, sangria. Live band. Beatriz—greeted royally, responded same. Chilly, wished I'd brought a shawl.

THURS. 15. Hair done at hotel, well designed salon, orange-orange. In damp Caracas, hair wilts. Write postcards. Drinks at Señora Sagrario de Atencio's house; she, warm, enormously chic, passionate collector of pre-Columbian art, now finishing (Continued on page 150)

1. Drinks at Señora Sagrario Perez Soto de Atencio's penthouse among her treasures. Two remarkable pre-Columbian figures on stainless-steel tubes Sagrario designed stand in front of Sagrario and another guest, Señor Erasmo de Santiago. My V & J black dress with white collar and cuffs is a terrific passe-partout in any city. Behind me, Mayan gold objects; ancient pottery vase. In background, "Five Figures" by Venezuela's outstanding painter, Reverón, the only artist that Sagrario and her husband, Otto, agree on. 2. At La Rinconada in the winner's circle with Windy, my bet-to-win horse and jockey. Wore Giorgini print I'd already tagged in N.Y. "lunch and racetrack dress." 3. Sunset on island of Margarita in Jax top with pants. I'm stretched out on wall of government beach pavilion, exciting new architecture. 4. Señora Margarita Zingg de Blohm, golden-tanned beauty with a deep, provocative voice (just as well my husband wasn't there), on the sands of Los Roques, barren specks of islands reached only by private planes—forty minutes from Caracas—peace, pure air and sea. 5. Sunday on Los Roques landing strip, a flock of private planes deserted by passengers for houseboats. 6. Señora Carolina Pacanins de Herrera, delicious-looking wife of Reinaldito Herrera and mother of baby Carolina. Her ease makes contentment contagious. Here, in the sun-struck loggia of La Vega, the Herrera hacienda, Carolina with Francisco Narvaez's sculpture of sea gull. (Fashion details, next to last page of this issue.)

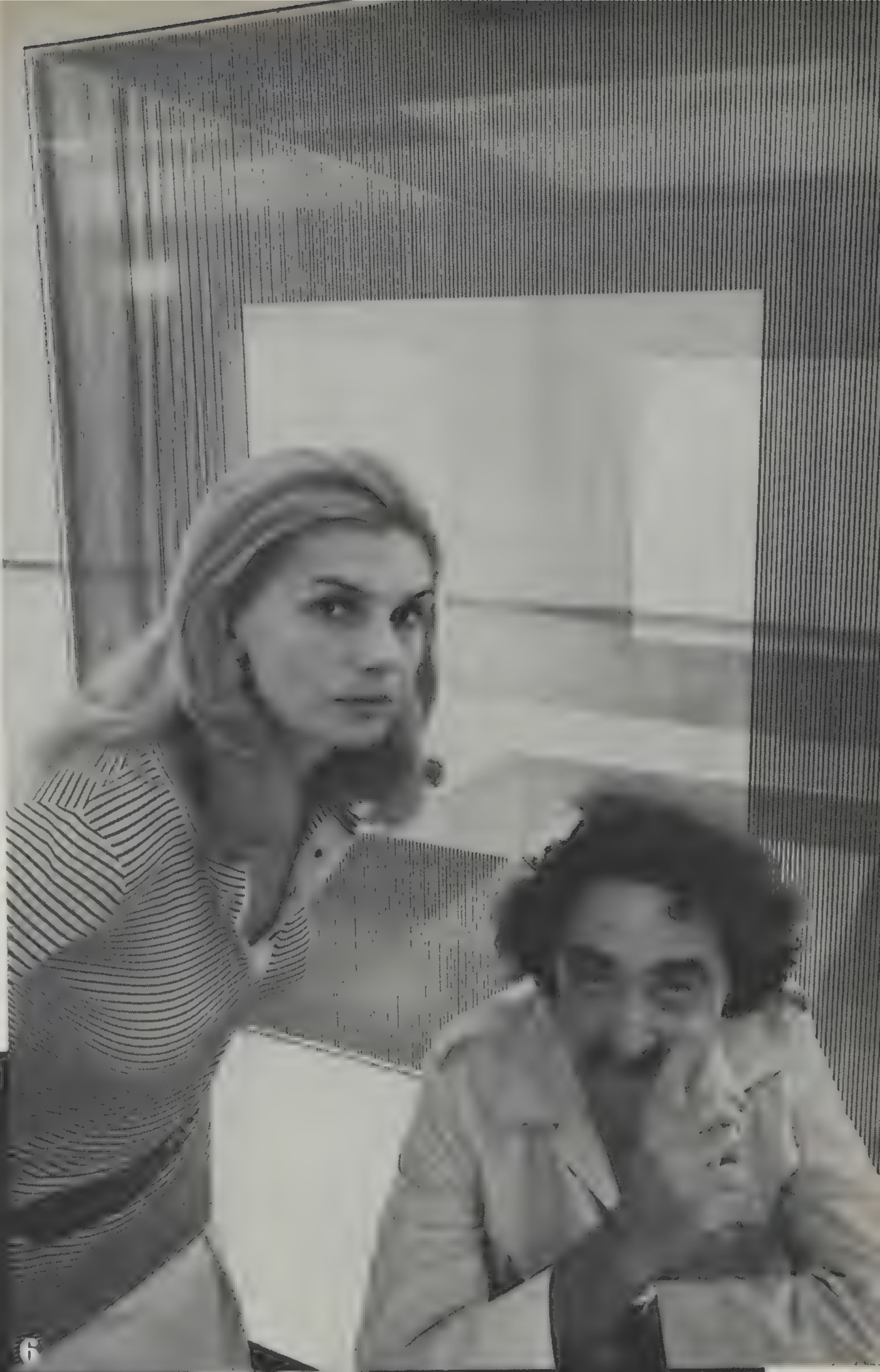
**pre-Columbian art,
private planes, bold build-
ings, sun-struck living**



Travel plot: Venezuelan journal

1. On Sinamaica Lagoon, with swampy hideouts "Papillón" might have found handy, Indians live in thatched huts on stilts. In the leaky Indian dugout with Eduardo Gonzales, my adroit ten-year-old Indian mariner, Anne Klein's safari suit, a terrific traveler, didn't spot, crease; it even shed water. En route to Sinamaica, picked up knockout straw hat at Ziruma, an Indian town famous for handicrafts, outside of Maracaibo. 2. Adolfo's tawny silky dress, good for not-sure-what-to-wear parties, deliciously cool in the hot winds of Coro's dunes. 3. Cherry Nuñez, devastating blonde, beanstalk slender with enormous high-voltage blue eyes, studies psychology at the university. 4. On the unpolluted islands of Los Roques, warned of the powerful sun, I never took The Custom Shop shirt off my back, even under the awning of the houseboat. 5. Señora

Tiqui Atencio de Santiago, mother of three—enchancing, bubbly, porcelain-pale, and horse-woman of Olympic caliber. 6. Internationally known Venezuelan, pioneer of kinetic art Jesús Soto, who has a clown's tragic face and maestro's sensitive hands, flew from Paris, where he lives, for the opening of his retrospective exhibition at the Caracas Museo de Bellas Artes. Here, with Soto and his cell-sized "Cube of Ambiguous Space." Wore Hark knitted top, good over pants and Traina Sport skirt, even wearable back-to-front. 7. En famille lunch with Mimi and Reinaldo Herrera and their son, Reinaldito, I wore good-anywhere Giorgini shirtmaker with, for climate control, sleeveless knitted pullover. 8. Last night in Caracas: Le Club with all Venezuelan chums, dancing in Adolfo's long black slink, traveler's ace-in-the-sleeve. Viva "Venezuela Suya."



**romantic, booming,
vigorous—crinkled deserts,
desert islands, Indian villages
—springtime all year**

Observations

A Deauville weekend

Any weekend in Deauville in the season is something—that sparkly spot by the sea with its grand casino, horse races and polo matches, galas, nearby chateaux, and glamorous, glittery people. But a weekend starring Marisa Berenson and Liza Minnelli is even more of a something. The girls (who met while filming *Cabaret*) descended on Deauville as guests of Baron and Baronne Guy de Rothschild. And what with Marisa's incandescent beauty, Liza's whopping talent and pixie sense of humor, the girls gave an ordinarily glamorous weekend real extra-special punch and panache. . . .

1. Saturday at the races—Liza and Marisa's hostess, Baronne Guy de Rothschild, talking to a jockey. **2.** At Saturday's luncheon, Baronne Thierry van Zuylen. **3** and **4.** At the Haras de Reux (the chateau of Baronne Alix de Rothschild), Baron David de Rothschild looks over the horses with Marisa, pretty as a summer flower garden in her apple-green hat laden with pink peony flowers, a green-and-pink-flowered Saint Laurent blazer, hot-pink kilt skirt, and brilliant grass-green boots. **5.** At the polo match, Marisa (in a little crêpe de Chine dress and brown snakeskin vest) with Baron David de Rothschild. **6.** Saturday night at the Casino de Deauville, Mr. Charles Clore and the Maharanee of Baroda.





7. At the Sunday races, the two adorables, Liza Minnelli and Marisa Berenson, size up the situation from under their big brims. Standing behind them, being serious, Baron Guy de Rothschild, *left*, and Baron Alexis de Redé, *right*. **8.** The winner! But Liza and Marisa are busy thinking of other things. (Liza, by the way, wore Halston all the way for the weekend—this day it was bankers'-grey flannel, hat and all.) **9.** At the races, Mrs. Jill Goldsmith in her Mr. Freedom T-shirt, talking to M. Marc Landau. **10.** Comtesse Michel d'Ornano in chic straw sombrero. **11.** At Sunday's races, Mme. Nicholas Sistovaris (the former Josephine Chaplin) and, **12.** Mlle. Consuelo Rosenthal. **13.** The Aga Khan, *right*, confers with the trainer and the jockey.

More on next page



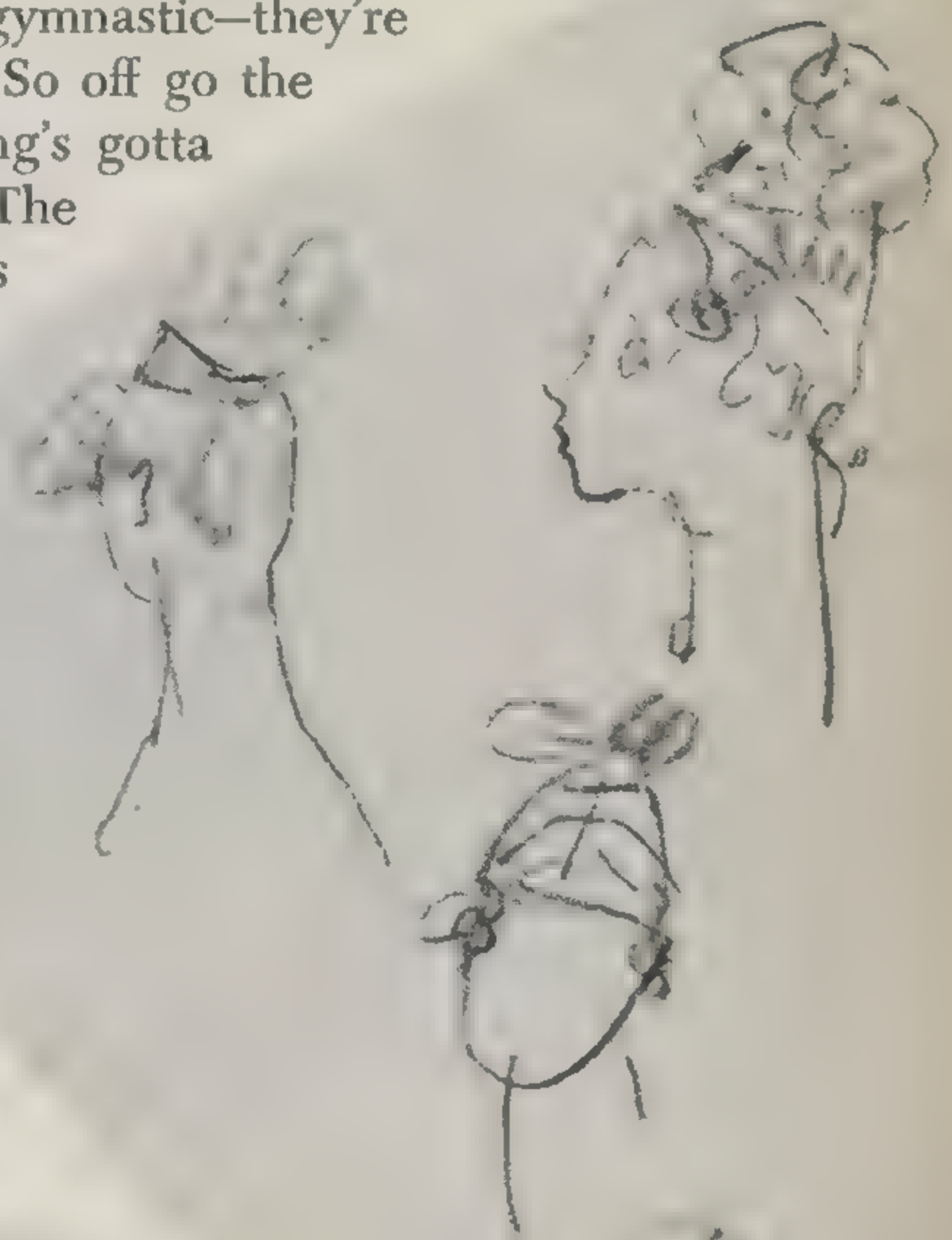
Joe the ballet man

Everybody in New York knows Joe Eula—

He's everywhere interesting you go. He paints—wonderful flowers. He cooks—great food. He entertains—mixed-up combinations of people and good conversations. He photographs. He even still does a few fashion illustrations. But Joe the ballet costume designer is sort of a new thing. And there are some who think that with the ballet Joe has hit his finest hour so far. Joe designed the costumes for the two recent Jerome Robbins ballets for the New York City Ballet, the superb "Dancers at a Gathering" and the landmark one, "Goldberg Variations." Now, he has just finished the costumes for "Kettentanz" for the Joffrey Ballet Company. (Here, some of Joe's work sketches.) Joe says, "It's another period piece. I can't seem to get out of 1850." But what's so good about Joe's costumes is that the clothes are completely modern. They move naturally and lightly. The shapes are simple and there is a minimum of trim. They evoke the period and the sentiment of this ballet through beautiful, unusual coloring and as the ballet moves, the way one dancer's color of costume plays against or mingles with the others. Joe explains it—



"You design a great costume—let your fantasy go wild. Then you go to a rehearsal. It's so gymnastic—they're jetting all over the stage nonstop. So off go the sleeves, off go the bows—everything's gotta work. You whack then with color. The most important thing to get across is the dancers and the choreography." . . . One wishes that some manufacturers were copying the girls' diaphanous lace-and-ribbon costumes for all of us to wear in the evening. And certainly that someone would make the boys' matte jersey shirts, all romantic movement yet practical, held in at the waist with elastic (Joe has one on in the photo *above*). . . .



MRS. SALISBURY

(Continued from page 134)

Within the temple the ceiling is high; the roof is supported by large pillars, and there are statues of Buddha against the end wall behind tables that hold lamps and offerings. Every inch of wall is decorated with brightly colored paintings depicting the lives of gods and Buddha. Everywhere there is red—on carvings and sculptures, woodwork, scrolls, and banners. From the ceiling hang big red paper lanterns, red tassels, and parasols that are carried by the monks in processions.

The monks do not live at the monastery all the time. They are present only during special festivals and ceremonies or at other times of their own volition. But the monastery is never closed or left alone; there is always a caretaker monk, who lives close by, either with his family or alone in small, single quarters. He cares for the altar, puts fresh holy water in the many bowls every morning, and empties the bowls each evening. He also keeps the butter lamps, the *chomes*, filled with oil or butter and sees that everything is kept clean.

As a rule a man becomes a monk by joining a monastery of his own will and desire; a lama is a born and recognized reincarnation of an earlier lama. The word lama means teacher, but the title "Lama" is often used as a form of politeness, as we use "Sir," and sometimes monks seem to become lamas. Many monks and lamas are married; most of them live in the villages with their wives and children and work at other things when they are not at the monastery. All are farmers, some are woodcutters, others are builders and contractors. While at home they can wear any sort of clothing, but at the monastery they don dark reddish-brown long robes, and during ceremonies, tall red felt hats trimmed with gold. In the past days monks traveled a good deal, making pilgrimages to holy places such as Benares, where the Buddha preached his first sermon, and to the great monasteries of Tibet, Nepal, and Bhutan. The Sikkimese tell the story of a very holy lama who was traveling and stopped overnight at an inn. When the innkeeper demanded money, the lama had none and could not make the innkeeper believe he

was a holy man until he took his magic dagger and pegged a sunbeam to the floor. Until he released it, the sun could neither rise nor set. This convinced the innkeeper of the lama's holiness, and he let his honored guest depart without paying. Today a dagger is one of the objects used in Buddhist ceremonies.

A lama has three definite responsibilities: the first is for himself, his own prayers, and his own soul; the second is taking part in the regular functions of the monastery with other monks and lamas; and the third is caring for individual people in their homes and villages. He says prayers, *mantra*, for himself in the morning, in the evening, and at night if he awakes. The most common *mantra* is *Om! mani pudme him!*—"Oh, Jewel in the Lotus." The lama wears a rosary and tells his beads by repeating special prayers in much the same way as a Roman Catholic. When he is not at the monastery, he is ready to go to anyone who needs him.

Individuals choose a lama as we choose our doctor. At times of crisis, birth, espousal, marriage, sickness, and death a lama is summoned to the house. Always there is some kind of altar or corner for worship, even if the house is only a one-room hut. The lama prays and makes offerings; many lamas are known for some special power such as making clouds go away or stopping the rain. Before a house is built, the location must be examined by a lama to be sure the signs are right; if they are not, sickness, accidents, and other ills will fall on the family. A big rock to the east is a good sign, as is a waterfall opposite; but if there is a cave to the north, it is likely to be the home of a devil, so a new site must be found. When the house has been built, the lama is called again to bless it, and flags on tall bamboo poles are put up around the house. Prayer flags serve the same purpose as prayer wheels; a prayer is written on each flag, and as the wind blows and the flag waves, it is as if the prayer were being spoken, over and over, bringing good fortune to the house. You see prayer flags all through Sikkim—outside houses, leading up to and surrounding monasteries, next to special or

(Continued on page 152)

Eva Gabor's

designing male!

He's world-famous Josef of Rome, the creative designer of Eva Gabor wigs and originator of "hair in motion"



Downy: Light as a feather. 2½ ounces. \$35




Fawn: Eva's newest short lightweight. \$25



Evette: "Small wonder" does everything. \$15

Dynel

Wigs as feminine as the woman who inspired them, these new design ideas of Josef of Rome. New styles, new lightweight comfort, new perfect-fit stretch caps, new ways of making an Eva Gabor wig the perfect one for you. Flattering good looks that you can change as easily as you change your mind—just a flick of your brush does it. The fiber is Dynel®—even better than your own hair because it keeps its set in any weather. With more women discovering Eva Gabor wigs . . . womanly wiles were never more devastating.



Eva Gabor®

AMERICA'S MOST FAMOUS
BRAND NAME IN READY-TO-WEAR WIGS

EVA GABOR INTERNATIONAL: 131 WEST 9TH AVE.
NORTH KANSAS CITY, MISSOURI 64116

VOGUE'S TAKE IT OFF KEEP IT OFF SUPER DIET

D-Days 1 through 4

Anything on the following list
(and nothing that's not on the list)

MEAT

Steaks,
lamb chops,
hamburgers, bacon
any kind of meat
in any quantity—
*except meat with
fillers such as
sausage, hot dogs,
meatballs, most
packaged "cold cuts."*

FOWL

Duckling, turkey,
chicken—
anything with wings.
No stuffing.

DESSERTS

Gelatin with
artificial sweeteners
(e.g., D-Zerta).

CONDIMENTS

Salt, pepper, mustard,
horseradish, vinegar;
vanilla and other
extracts; artificial
sweeteners; any dry
powdered spice that
contains no sugar.

DRINKS

Water, mineral water,
Vichy, club soda.
Beef or chicken broth,
bouillon. Sugar-free
soda. Coffee, tea.
Decaffeinated coffee.

FISH

Caviar, salmon,
lobster, shrimps,
any kind of seafood,
including oil-packed
and smoked—
*except oysters, clams,
mussels, and
pickled fish.*

EGGS

Boiled, fried,
scrambled, poached,
omelette—any style.

SALADS

2 small green salads a
day (each less than
1 cupful) made of
Super Salad Material
listed right. *Dressings*
with oil, vinegar, salt,
dry spices, herbs,
grated cheese, or
anchovies... 1 sour
pickle may be had in
place of a salad.

BUTTER & MAYONNAISE

Butter, margarine,
oils, shortening,
real mayonnaise in
judicious quantities.

CHEESE

4 oz. a day of any
hard, aged cheese.
No cream cheese or
cheese spreads.

D-Days 5 through 8

Now you may add daily: *A Vegetable Serving*
—one 4-oz. portion of any Super Vegetable
listed right: ... *Heavy Cream*—1 oz. a day in
coffee or cooking. ... *Cottage Cheese*—1 scoop
a day.

THE SUPER PLOT

Here are the mechanics of the basic diet devised
with the guidance of Dr. Robert Atkins, and
first printed in Vogue, June, 1970. D-Days: 16
of them that can change not only your figure
but your life. **Before you start, check with
your doctor for the go-ahead.** Then, in the
first 4 days, you can have breast of chicken (no
skin), cooked in butter, lemon-and-herb spiced;
veal with lemon and butter, garlic, cracked
pepper. . . . In the next 4 days, add specified
quantities of vegetables, heavy cream. . . . In
D-Days 9 through 16 the plot thickens deli-
ciously, as see below. . . . By D-Day 16 you
should have lost at least 10 pounds, without
suffering one hungry or bored moment. You
should have *felt* better every day.

Coming attraction for all Super Dieters: Dr.
Atkins' own everything-you-need-to-know book
—*Dr. Atkins' Diet Revolution—How the Beau-
tiful People Stay Thin Forever*—due next
spring from David McKay.

D-Days 9 through 12

Now you may add *oysters, clams, mussels* to
seafood menus and start to use *wine* in cook-
ing—and have a glass of dry table wine with
dinner. Or you can trade the glass of wine for
1 *fruit*—a small portion such as 1/4 cantaloupe,
1/2 grapefruit, 1/2 apple. . . . *Walnuts, almonds,
water chestnuts* may be added to recipes. But
no peanuts, cashews, chestnuts. . . . And you
may now have *Unlimited cottage cheese*, or
even that sinfully rich milk solid called Ricotta.

D-Days 13 through 16

Now you can have 1 fruit or 1 6-oz. tomato
juice *and* 1 wine or 1 2-oz. vodka, gin, or whis-
key. And you may add *sour cream* to recipes.

D-Day 17

Survey your remarkable accomplishment.
Make a decision about your future eating
plans. Whatever: don't go back to old eating
patterns if you want to *stay 10 pounds thinner.*

SUPER NO-NO'S

Put these out of your life (and your recipes):

Beans	Corn	Milk
Bread	Crackers	Potatoes
Candy	Ice Cream	Rice
Cereal	Ketchup	Spaghetti
Chewing Gum	Macaroni	Sugar

NO SLIP-UPS

One stick of gum can spoil the whole chemical
drama taking place on your inner stage.

THE SUPER VEGETABLES

Artichokes	Kohlrabi
Asparagus	Mushrooms
Avocado	Okra
Bamboo Shoots	Onion
Beet Greens	Peppers
Broccoli	Pumpkin
Brussels Sprouts	Rutabagas
Cabbage	Sauerkraut
Cauliflower	Snow Pea Pods
Chard	Spinach
Chinese Cabbage	String or
Crookneck or Yellow	Wax Beans
Squash	Tomato
Eggplant	Water Chestnuts
Kale	Zucchini Squash

THE SUPER SALAD MATERIAL

Black Olives	Lettuce
Celery	Onion
Chicory	Pickle (Sour
Chinese Cabbage	or Dill)
Cucumber	Pimiento
Endive	Peppers
Escarole	Radishes
Green Olives	Scallions
Leeks	Watercress

THE SUPER RULES

1. Eat all of the allowed foods you need to avoid hunger.
2. Never eat when you're not hungry.
3. Don't finish everything on your plate.
4. Take as much or as little water or calorie-free beverages as thirst requires.
5. Frequent small meals are fine, but only enough to stave off hunger.
6. If weakness results from rapid weight loss, salt depletion may be the cause. Take plenty of salt and no diuretics.
7. Take a high-strength multivitamin pill without fail daily.
8. Check labels on "low-calorie" drinks, syrups, desserts. Only those with no carbohydrate content are allowed.
9. When in doubt, leave it out.

It's great to be a woman with new NICARINA wig fibers

NICARINA wig fibers. Remember them. They're the only wig fibers exclusively developed for today's active woman.

New NICARINA combines the best characteristics of specially processed PVC, acrylic and other fibers. Which makes it look and feel more like real hair than any other synthetic on the market.

And it acts that way too. Its curls hold better, washing after washing. It is non-flammable. It can be quickly brushed into any style. And its appearance is not affected by sunshine, shampooing agents or long-term storage.

New NICARINA is available in a rich variety of colors, colors that never fade because the pigments were added while the fibers were still in the polymer stage. Look for the NICARINA label before you buy any wig. Or ask your beautician about it. Then let your hair down. Go out and do your thing. With new NICARINA, it's great to be a woman again.



NICARINA

NIPPON CARBIDE INDUSTRIES CO., INC.
New Tokyo Building, 3-1, Marunouchi 3-chome, Chiyoda-ku, Tokyo, Japan





NOW YOU CAN LOUNGE IN VASSARETTE TOO

At-home drama in a wonderful crazy patchwork print. A sleek little nylon bodysuit. More wild color in a flowing sleeveless robe buttoned at the yoke, sweeping wide open from then on. The perfect dash of spice for those special quiet evenings. Sizes P-S-M. About \$50.

Vassarette®
Bodydressing

DIVISION OF MUNSINGWEAR INC., 261 MADISON AVENUE, NEW YORK CITY

DIARY

(Continued from page 141)

up a book on Venezuela's pre-Hispanic art, to be published by Fundación Mendoza. Beauties I'd met on horseback turned up looking smashing. Penthouse arranged around art—beige marble, white walls, fine Spanish pieces, orchids, orchids, orchids. Stored under the flying stairs: 200 more art pieces, others at Sagrario's restored Colonial beach house and her house in Costa Rica. Rush back to buffet-supper at Tamanaco for Sheikh Salem Al-Sabah, Kuwait Ambassador both to Venezuela and to the United States where he lives in Washington. Ambassador and his wife, young, intelligent couple with strong English accents.

FRI. 16. A feast day of art. Museo de Bellas Artes, see Jesús Soto and his show. Waded into one of his *penetrables*, a walk-through sculpture that produces sounds, colors. Next, top-notch Mendoza Gallery: light sculptures by Domingo Alvarez, remarkable feeling of infinite space.

Lunch at Tony's 65. Like '21, a touch of N.Y. Wander around Chacaíto, marvelous new shopping center. St. Laurent Rive Gauche, same clothes, same setup as in N.Y., same prices; Le Drugstore, better than the original; Estudio Actual, active gallery, was preparing for Sunday opening—in Caracas Sunday is the gallery day. Tea at the Chacaíto Cafe, a cross between Deux Magots and Piazza San Marco in concrete.

Hair in curlers, read *New York Times*, an afternoon paper in Caracas. Slip into V & J black, slip out to Franco's trattoria: good melon, osso bucco; guitars.

SAT. 17. Lunch at Reinaldo Herreras, internationally loved, unofficial hosts of Caracas. La Vega, Herrera hacienda edging the city, off jammed highway—soothing, flowering oasis. Superlative food and wine. Mimi, President of the Friends of the Museo de Bellas Artes, filled me in on the exciting shows she is bringing from Europe: Henry Moore, Francis Bacon, Victor Pasmore, Turner, Constable, plus plus.

Drove with Reinaldo to the Jockey Club at the racetrack. Luxurious even for horses: paddocks (inside and outside), carpeted in green rubber. Must have used miles of it. Bet and won.

Race to hotel. Back to the Neumanns' for dinner party.

SUN. 18. Picked up by Federico and Margarita de Blohm for a day at Los Roques, favorite island getaway. Flew in Queen Air belonging to Margarita's father, Hermann Zingg; two more planes filled with family, friends, and food. Fliers always arrive with candy for island children and newspapers for the grownups.

Rode motorboat to houseboat (made in Tennessee) beached on a desert island. Servants dashed ashore to grill filets. Drinks with partridge eggs, salmon, cheeses. Swimming, skiing in glass-green water. Sun, burning hot. Memorable day. Supper at Tamanaco in tawny Adolfo.

MON. 19. Take-off for a 4-day trip around Venezuela in chartered plane. Start off in Anne Klein safari suit with tote bag (passport, of course; maps, books) and Samsonite duffel stuffed with boots, curlers—the works. Margarita Island: all rosy beaches. Bought goat-fur tote, \$4; fur sandals for "elves"; straw hat.

Experimented and loved *chipi chipi* (tiny clams in broth), boiled green bananas, guava, and plantain dessert. Hot, hot sauce made with small red and green peppers used on everything, even for breakfast over eggs scrambled with sausages, peppers, tomatoes served with black beans. (Brought Richard a bottle of hot sauce.)

TUES. 20. Twenty-minute hop to seaport town of Cumaná—shaded Colonial squares, Spanish fortress, and enormous wall paintings of comic-strip characters: Donald Duck, Mickey Mouse, Popeye the Sailor, Columbus and red Indians—left over from carnival.

En route to Coro, flying over fabulous beaches—box lunch. Land just in time to catch the sunset over Los Médanos, Coro's crinkled sand dunes. Like a Western town, flat, dry, Coro has a ravishing Colonial section beautifully restored. Definitely 5-star.

WED. 21. Onward to Maracaibo above salt flats, taffy-colored deserts, jade-green lakes looking like a De Staël abstract painting. Maracaibo, enormous spread of skyscrapers on lake—not the lake—hazy with heat. Big-city businessman's Hotel Del Lago, abrupt change from relaxed, resort-living in government ho-



Boarding Viasa's Caracas-New York flight, Sandra Feigen wears the classic Saint Laurent trench you saw on page 136. Her carry-all tote, from Mark Cross.

tels on this trip. After fruit lunch, stopped at Indian village of Ziruma, great place for shopping. Bought woven belts, ponchos for the children; sorry I didn't get more hats and sandals with pompons size of oranges.

On to Sinamaica Lagoon—perhaps my favorite place—khaki-brown, calm, banked by mangroves. Indians navigate in dugouts, children play in them, women clutching babies slide by to call on neighbors. In the shallow parts of the lagoon, dogs and pigs seem to walk over water.

Dinner at Hotel Del Lago's Tartan Room—nightclub-dark. Ordered customary trip drink: Cacique rum with grapefruit juice; with dinner—juicy steak—a bottle of Undurraga red wine, Chilean wine found all over Venezuela.

THURS. 22. Crowded last day. Whip across 5½-mile bridge for a look at Venezuela's greatest economic treasure: Lake Maracaibo, bristling with oil rigs veiled in mist. Spellbinding.

Take off for return flight to Caracas. Stop first at Mérida in the Andes. Air like Switzerland. Tall stone houses, red-tiled roofs, meadows, cattle, great riding country. Touch down in Caracas at twilight. At Tamanaco, quick change, dinner with de Blohms, nightcap at Le Club. Affectionate goodbyes.

FRI. 23. Nine-thirty A.M., Viasa takes me off for N.Y. Adios, "Venezuela Suya."

ADVERTISED WIGS IN THIS ISSUE...AND WHERE TO BUY THEM.

AREA #1—Washington, Oregon, Northern California, Idaho, Nevada, Alaska, Hawaii

ABBOTT TRESSES Page 65
City of Paris, San Francisco, Calif • Emporium, San Francisco, Calif • Weinstock's, Sacramento, Calif • H. C. Capwell, Oakland, Calif • Liberty House, Honolulu, Hi • Bon Marché, Idaho • Nordstrom-Best, Seattle, Wash • Meier & Frank, Portland, Ore • Spokane Dry Goods, Spokane, Wash

BRENTWOOD INDUSTRIES Page 29
Bon Marché, Seattle, Wash. • Bon Marché, Tacoma, Wash • Meier & Frank, Portland & Branches • The Crescent, Spokane, Wash • Roos-Atkins, San Francisco, Calif • The Peoples Stores, Wash. • The Emporium, San Francisco, Calif. • Rosenberg's, Santa Rosa, Calif • Leask's, Santa Cruz, Calif

DYNEL Page 51
Wigs and hairpieces of Dynel modacrylic are sold in specialty and department stores and beauty salons throughout the country

EVA GABOR INTERNATIONAL Page 147
Bon Marché, Seattle, Wash. • Macy's of California & Branches, San Francisco, Calif. • Bon Marché, Lewiston, Idaho • Miller's, Medford, Ore • Bon Marché, Yakima, Wash • Bon Marché, Boise, Idaho • Bon Marché, Walla Walla, Wash • Bon Marché, Russell-Eugene, Ore • David's, Moscow, Idaho

MATCHMAKER INDUSTRIES INC. Page 46
Macy's, San Francisco, Calif. All Stores • May Co., Los Angeles, Calif. • City of Paris, San Francisco, Calif. • Meier & Frank, Portland, Ore • Frederick & Nelson, Seattle, Wash • J. J. Jacobs, Alaska • Peoples Store Co., Tacoma, Wash. • Peoples Store Co., Yakima, Wash

MONSANTO Pages 23, 24, 25
Bon Marché, Seattle, Wash • Emporium, San Francisco, Calif • Liberty House, Honolulu, Hi • Meier & Frank, Ore. • Broadway, Las Vegas, Nev. • I. Magnin, San Francisco, Calif. • Eaton's, or Simpson's, Canada

REID-MEREDITH, INC. Page 10
Liberty House, Honolulu, Hi • H. C. Capwell Co., Oakland, Calif • The Emporium, San Francisco, Calif. • Meier & Frank, Eugene, Ore. • Bon Marché, Eugene, Ore. • Lipman's, Portland, Ore • Rhodes, Portland, Ore • Frederick & Nelson, Seattle, Wash. • Bon Marché, Seattle, Wash

SCHIAPARELLI WIGS Page 59
The Crescent, Spokane, Wash • Meier & Frank, Portland, Ore • City of Paris, San Francisco, Calif • The Emporium, San Francisco, Calif • Rhodes, Oakland, Calif • H. C. Capwell, Oakland, Calif • Rhodes, Portland, Ore • Liberty House, Honolulu, Hi

AREA #2—Southern California, Arizona, New Mexico

ABBOTT TRESSES Page 65
The Broadway, Los Angeles, Calif • Buffum's, Los Angeles, Calif • Bullock's, Los Angeles, Calif. • Goldwater's, Phoenix, Ariz • Rhodes, Albuquerque, N. Mexico • F. C. Nash, Pasadena, Calif. • Walker-Scott, San Diego, Calif

BRENTWOOD INDUSTRIES Page 29
May Co., So. Calif. • Hinshaw's, Arcadia, Calif. • Hinshaw's, Whittier, Calif. • Wineman's, Huntington Pk., Calif. • Goldwater's, Ariz.

DYNEL Page 51
Wigs and hairpieces of Dynel modacrylic are sold in specialty and department stores and beauty salons throughout the country

EVA GABOR INTERNATIONAL Page 147
Goldwater's, Scottsdale, Ariz • May Co. & Branches, Los Angeles, Calif • J. J. Jacobs, Tucson, Ariz

MATCHMAKER INDUSTRIES INC. Page 46
H. C. Capwell, Oakland, Calif • Weinstock's, Sacramento, Calif • The Broadway, Los Angeles, Calif • Brock's, Bakersfield, Calif • Gottschalk's, Fresno, Calif

MONSANTO Pages 23, 24, 25
The Broadway, Los Angeles, Calif

REID-MEREDITH, INC. Page 10
Diamond's, Phoenix, Ariz. • Jennifer Shops, Phoenix, Ariz • The Broadway, Phoenix, Ariz • Steinfield's, Tucson, Ariz. • Buffum's, Long Beach, Calif • Bullock's, Los Angeles, Calif • The Broadway, Los Angeles, Calif • May Co., San Diego, Calif. • The Broadway, San Diego, Calif

SCHIAPARELLI WIGS Page 59
The Broadway, Los Angeles, Calif • Bullock's, Los Angeles, Calif • J. W. Robinson, Los Angeles, Calif

AREA #3—Maine, New Hampshire, Vermont, Massachusetts, Rhode Island

ABBOTT TRESSES Page 65
Filene's, Boston, Mass • Jordan Marsh, Boston, Mass. • R. H. Stearns, Boston, Mass • Porteous, Mitchell & Braun, Portland, Maine • Forbes & Wallace, Springfield, Mass • Albert Steiger, Inc., Springfield, Mass • Outlet, Providence, R.I. • Shepard's, Providence, R.I. • Freese's, Bangor, Maine

BRENTWOOD INDUSTRIES Page 29
England Bros., Pittsfield, Mass. • Albert Steiger, Inc., Springfield, Mass • T. W. Rogers Co., Lynn, Mass. • Davidson & Leventhal, New Britain, Conn

DYNEL Page 51
Wigs and hairpieces of Dynel modacrylic are sold in specialty and department stores and beauty salons throughout the country

EVA GABOR INTERNATIONAL Page 147
Owen Moore, Portland, Maine • T. W. Rogers Co., Lynn, Mass • Albert Steiger, Inc., Springfield, Mass • Bon Marché, Lowell, Mass

MATCHMAKER INDUSTRIES INC. Page 46
Denholm & McKay, Worcester, Mass • Outlet Co., Providence, R.I. • Forbes & Wallace, Springfield, Mass

MONSANTO Pages 23, 24, 25
Jordan Marsh, Boston, Mass

REID-MEREDITH, INC. Page 10
Jordan Marsh, South Portland, Maine • Filene's, Boston, Mass • Jordan Marsh, Boston, Mass • Forbes & Wallace, Springfield, Mass • Albert Steiger, Inc., Springfield, Mass • Denholm's, Worcester, Mass • Jordan Marsh, Bedford, N. H. • Outlet, Providence, R.I. • Shepard's, Providence, R.I.

SCHIAPARELLI WIGS Page 59
Jordan Marsh, Boston, Mass. • Albert Steiger, Inc., Springfield, Mass • Gladdings, Providence, R.I. • Outlet, Providence, R.I. • Shepard's, Providence, R.I.

AREA #4—New York, New Jersey, Connecticut

ABBOTT TRESSES Page 65
Abraham & Straus, Brooklyn, N.Y. • Gertz, Jamaica, N.Y. • Bloomington's, N.Y. • Gimbel's, N.Y. • Lord & Taylor, N.Y. • Macy's, N.Y. • Sibley, Lindsay & Curr, Rochester, N.Y. • Flah's, Syracuse, N.Y. • Adam, Mel drum & Anderson, Buffalo, N.Y.

BRENTWOOD INDUSTRIES Page 29
Steinbach's, Asbury Park, N.J. • Gimbel's, N.J. • Alexander's, N.J. • Wm. Hengerer Co., Buffalo, N.Y. • Oneonta Dept. Store, Oneonta, N.Y. • McCurdy & Co., Rochester, N.Y.

DYNEL Page 51
Wigs and hairpieces of Dynel modacrylic are sold in specialty and department stores and beauty salons throughout the country

EVA GABOR INTERNATIONAL Page 147
Wm. Hengerer Co., Buffalo, N.Y. • Stern Bros., N.J. • The Edward Malley Co., New Haven, Conn. • John Wanamaker, Liberty St., N.Y. City • Susan Terry, Hartford, Conn. • Steinbach's, Asbury Park-Elizabeth, N.J. • B. Gertz, Long Island, N.Y. • Pomeroy's, Willingboro, N.J. • Dey Bros., Syracuse, N.Y.

MATCHMAKER INDUSTRIES INC. Page 46
Martin's, N.Y. • Sattler's, Buffalo, N.Y. • Flah's, Schenectady, N.Y. • E. W. Edwards, Syracuse, N.Y. • Read's, Bridgeport, Conn. • Hawland-Hughes Co., Waterbury, Conn. • Luckey-Platt, Poughkeepsie, N.Y. • Wallace's, Schenectady, N.Y. • Sage-Allen, Hartford Conn

MONSANTO Pages 23, 24, 25
Bloomingdale's, N.Y. • Lord & Taylor, N.Y. • Bamberger's, N.J. • G. Fox & Co., Hartford, Conn.

REID-MEREDITH, INC. Page 10
G. Fox & Co., Hartford, Conn. • The Edward Malley Co., New Haven, Conn. • D. M. Read, Trumbull, Conn. • Steinbach's, Asbury Park, N.J. • Wm. Hengerer Co., Buffalo, N.Y. • Abraham & Straus, Hempstead, N.Y. • B. Altman & Co., N.Y. City • B. Forman Co., Rochester, N.Y. • Flah's, Syracuse, N.Y.

SCHIAPARELLI WIGS Page 59
G. Fox & Co., Hartford, Conn. • Sage-Allen, Hartford, Conn. • Edward Malley Co., New Haven, Conn. • Bloomingdale's, N.Y. • Lord & Taylor, N.Y. • Adam, Mel drum & Anderson, Buffalo, N.Y. • B. Forman, Rochester, N.Y. • Fowler, Dick & Walker, Binghamton, N.Y.

AREA #5—Pennsylvania, Delaware, Maryland, District of Columbia, Virginia, West Virginia

ABBOTT TRESSES Page 65
Gimbel's, Philadelphia, Pa. • John Wanamaker, Philadelphia, Pa. • Strawbridge & Clothier, Philadelphia, Pa. • Joseph Horne Co., Pittsburgh, Pa. • The Hecht Co., Baltimore, Md. • Hutzler's, Baltimore, Md. • Miller & Rhoads, Richmond, Va. • Peskin's, Cumberland, Md. • Garfinkel's, Wash., D.C.

BRENTWOOD INDUSTRIES Page 29
Carlisle's, Erie, Pa. • Pomeroy's, Lower Allen Township, Pa. • Metzler's, Uniontown, Pa. • Stewart & Co., Baltimore, Md. • Rosenbaum Bros., Cumberland, Md. • Orr's of Bethlehem, Bethlehem, Pa. • Garfinkel's, Wash., D.C. • Miller & Rhoads, Lynchburg, Va.

DYNEL Page 51
Wigs and hairpieces of Dynel modacrylic are sold in specialty and department stores and beauty salons throughout the country

EVA GABOR INTERNATIONAL Page 147
Pomeroy's, all branches Pa. • Troutman's, all branches Pa. • Eva Gabor Wig Boutique, all branches Pa. • Dils Bros., Parkersburg West Va. • Garfinkel's, Wash., D.C. • S. Kann & Sons, Wash., D.C. • Stewart & Co., Baltimore, Md.

MATCHMAKER INDUSTRIES INC. Page 46
Hecht Co., Washington, D.C. • Stone & Thomas, Wheeling, West Va. • Cleland-Simpson Co., Scranton, Pa. • L. L. Stearns & Sons, Williamsport, Pa. • Bear & Co., York, Pa. • Whitner Co., Reading, Pa. • Penn. Traffic, Johnstown, Pa. • Lazarus, Wilkes Barre, Pa. • Watt-Shand, Lancaster, Pa.

MONSANTO Pages 23, 24, 25
John Wanamaker, Philadelphia, Pa. • The Hecht Co., Baltimore, Md. • Garfinkel's, Wash., D.C. • Thalhimers, Virginia

REID-MEREDITH, INC. Page 10
The Hecht Co., Wash., D.C. • Woodward & Lothrop, Wash., D.C. • The Hecht Co., Baltimore, Md. • Hess's, Allentown, Pa. • Strawbridge & Clothier, Philadelphia, Pa. • Joseph Horne Co., Pittsburgh, Pa. • Kaufmann's, Pittsburgh, Pa. • Miller & Rhoads, Roanoke, Va. • Stone & Thomas, Wheeling, W. Va.

SCHIAPARELLI WIGS Page 59
Strawbridge & Clothier, Philadelphia, Pa. • John Wanamaker, Philadelphia, Pa. • Joseph Horne Co., Pittsburgh, Pa. • Garfinkel's Wash., D.C. • Woodward & Lothrop, Wash., D.C. • Thalhimers, Richmond, Va. • Hochschild, Kohn & Co., Baltimore, Md.

AREA #6—Wisconsin, Illinois, Michigan, Ohio, Indiana, Kentucky

ABBOTT TRESSES Page 65
The Higbee Co., Cleveland, Ohio • F. & R. Lazarus & Co., Columbus, Ohio • Carson, Pine Scott & Co., Chicago, Ill. • Boston Store, Milwaukee, Wisc. • Gimbel's, Milwaukee, Wisc. • Wm. H. Block, Indianapolis, Ind. • The J. L. Hudson Co., Detroit, Mich. • Winkelman, Detroit, Mich. • Mabley & Carew, Cincinnati, Ohio

BRENTWOOD INDUSTRIES Page 29
Johnson Hill's, Wausau, Wisc. • The Grand, Milwaukee, Wisc. • Charles A. Stevens, Ill. • Livingston's, Bloomington, Ill. • Bressmer's, Springfield, Ill. • Ackermann Bros., Inc., Elgin, Ill. • McCabe Dry Goods Co., Rock Island, Ill. • B. Seigel Co., Dearborn, Mich. • The Higbee Co., Cleveland, Ohio

DYNEL Page 51
Wigs and hairpieces of Dynel modacrylic are sold in specialty and department stores and beauty salons throughout the country

EVA GABOR INTERNATIONAL Page 147
Mabley & Carew, Cincinnati, Ohio • Polsky's, Akron, Ohio • The Higbee Co., Cleveland, Ohio • Wren's, Springfield, Ohio • L. H. Field, Jackson, Mich. • Herpolzheimer Co., Grand Rapids, Mich. • Hardy-Herpolzheimer's, Muskegon, Mich. • Edward C. Minas Co., Hammond, Ind. • L. S. Ayres, Indianapolis, Ind.

MATCHMAKER INDUSTRIES INC. Page 46
Winkelman's, Detroit, Mich. • Marshall Field, Chicago, Ill. • M. O'Neil's, Akron, Ohio • Weibolds, Chicago, Ill. • Elder-Beerman, Dayton, Ohio • Bacons, Louisville, Ky. • Lyon Dry Goods Co., Toledo, Ohio • McAlpin's, Cincinnati, Ohio

MONSANTO Pages 23, 24, 25
Gimbels, Milwaukee, Wisc. • Carson, Pine Scott & Co., Chicago, Ill. • The J. L. Hudson Co., Detroit, Mich. • The Higbee Co., Cleveland, Ohio • H. & S. Pogue, Cincinnati, Ohio • Eaton's, or Simpson's, Canada

REID-MEREDITH, INC. Page 10
Marshall Field & Co., Chicago, Ill. • L. S. Ayres, Indianapolis, Ind. • The J. L. Hudson Co., Detroit, Mich. • Shillito's, Cincinnati, Ohio • F. & R. Lazarus & Co., Columbus, Ohio • Elder-Beerman, Dayton, Ohio • Gregg's, Lima, Ohio • Boston Store, Milwaukee, Wisc.

SCHIAPARELLI WIGS Page 59
Gimbels, Milwaukee, Wisc. • Marshall Field & Co., Chicago, Ill. • F. & R. Lazarus, Columbus, Ohio • H. & S. Pogue, Cincinnati, Ohio • Shillito's, Cincinnati, Ohio • Strauss-Hirschberg Co., Youngstown, Ohio • Stewart's, Louisville, Ky. • Halle Bros., Cleveland, Ohio • Elder-Beerman, Dayton, Ohio

AREA #7—Tennessee, North Carolina, South Carolina, Georgia, Florida, Alabama, Mississippi

ABBOTT TRESSES Page 65
Maas Bros., Tampa, Fla. • Burdine's, Miami, Fla. • Jordan Marsh, Miami, Fla. • Gus Mayer, Nashville, Tenn. • Miller's, Knoxville, Tenn. • Pizitz, Birmingham, Ala. • Davison's, Atlanta, Ga. • Rich's, Atlanta, Ga. • Ivey's, Atlanta, Ga.

BRENTWOOD INDUSTRIES Page 29
H. P. King Co., Bristol, Tenn. • Miller Bros., Chattanooga, Tenn. • Ivey's, Asheville, N.C. • Capitol Dept. Store, Fayetteville, N.C. • Ivey's, Charlotte, N.C. • Rich's, Atlanta, Ga. • Jordan Marsh, Orlando, Fla. • Pizitz, Birmingham, Ala. • Edgewater Gayler's Co., Inc., Biloxi, Miss. • Gayler's, Jackson, Miss.

DYNEL Page 51
Wigs and hairpieces of Dynel modacrylic are sold in specialty and department stores and beauty salons throughout the country

EVA GABOR INTERNATIONAL Page 147
Meyers, Greensboro, N.C. • Jordan Marsh, Fla. • Levy's, Savannah, Ga. • Ivey's, Jacksonville, Fla. • Pizitz, Birmingham, Ala.

MATCHMAKER INDUSTRIES INC. Page 46
Parisian, Birmingham, Ala. • Davison-Paxon Co., Atlanta, Ga. • Hammel Dry Goods Co., Mobile, Ala. • Loveman's Inc., Chattanooga, Tenn. • May-Cohen's, Jacksonville, Fla. • Castner's, Nashville, Tenn. • Montgomery Fair Store, Montgomery, Ala. • Harvey's Inc., Nashville, Tenn.

MONSANTO Pages 23, 24, 25
Burdines, Miami, Fla. • J. B. Ivey & Co., N.C. • Rich's, Atlanta, Ga.

REID-MEREDITH, INC. Page 10
Pizitz, Birmingham, Ala. • Jordan Marsh, Miami, Fla. • Maas Bros., Tampa, Fla. • Davison's, Atlanta, Ga. • Rich's, Atlanta, Ga. • Ivey's, Charlotte, N.C. • Ivey's, Greenville, S.C. • B. Lowenstein & Bros., Memphis, Tenn. • Cain-Sloan Co., Nashville, Tenn.

SCHIAPARELLI WIGS Page 59
Goldsmith's, Memphis, Tenn. • Castner-Knott, Nashville, Tenn. • Harvey's, Nashville, Tenn. • Davison's, Atlanta, Ga. • Montgomery Fair, Montgomery, Ala. • Burdine's, Miami, Fla. • Maas Bros., Tampa, Fla. • May-Cohen's, Jacksonville, Fla.

AREA #8—Texas, Oklahoma, Arkansas, Louisiana

ABBOTT TRESSES Page 65
Foley's, Houston, Tex. • Joske's, Houston, Tex. • Sakowitz, Houston, Tex. • Sanger-Harris, Dallas, Tex. • Frost Bros., San Antonio, Tex. • D. H. Holmes, New Orleans, La. • M. M. Cohn, Little Rock, Ark. • Godchaux, Baton Rouge, La.

BRENTWOOD INDUSTRIES Page 29
Sanger-Harris, Dallas, Tex. • R. E. Cox Co., Waco, Tex. • Grammer-Murphy, Midland, Tex. • Herzberg's, Inc., Enid, Okla. • The Criterion, Texarkana, Ark. • Wellan's Alexandria, La. • Arthur Coplon's, Thibodaux, La. • D. H. Holmes, New Orleans, La. • Frost Bros., San Antonio, Tex.

DYNEL Page 51
Wigs and hairpieces of Dynel modacrylic are sold in specialty and department stores and beauty salons throughout the country

EVA GABOR INTERNATIONAL Page 147
Joske's, Houston, Tex. • Titch's, Dallas, Tex. • Muller's, Lake Charles, La. • Lichtensteins, Corpus Christi, Tex. • The White House El Paso, Tex. • J. A. Brown Co., Oklahoma City, Okla.

MATCHMAKER INDUSTRIES INC. Page 46
Foley's, Houston, Tex. • Lichtenstein's, Corpus Christi, Tex. • Craig's, Houston, Tex. • E. S. Levy & Co., Galveston, Tex. • The Fair Store, Beaumont, Tex. • Gus Kaplan, Alexandria, La. • Rhealee Shop, Monroe, La. • Froug's, Tulsa, Okla.

MONSANTO Pages 23, 24, 25
Sanger-Harris, Dallas, Tex. • Sakowitz, Houston, Tex.

REID-MEREDITH, INC. Page 10
D. H. Holmes, New Orleans, La. • J. A. Brown Co., Oklahoma City, Okla. • Scarbroughs, Austin, Tex. • Sanger-Harris, Dallas, Tex. • Titches, Dallas, Tex. • Foley's, Houston, Tex. • Joske's, Houston, Tex. • Sakowitz, Houston, Tex. • Frost Bros., San Antonio, Tex.

SCHIAPARELLI WIGS Page 59
Foley's, Houston, Tex. • Sakowitz, Houston, Tex. • Maison Blanche, New Orleans, La. • D. H. Holmes, New Orleans, La. • Selber Bros., Shreveport, La.

AREA #9—Montana, Wyoming, Utah, Colorado, North Dakota, South Dakota, Nebraska, Kansas, Minnesota, Iowa, Missouri

ABBOTT TRESSES Page 65
Auerbach's, Salt Lake City, Utah • Swanson's, Kansas City, Mo. • Dayton's, Minneapolis, Minn. • Famous-Barr Co., St. Louis, Mo. • Stix, Baer & Fuller, St. Louis, Mo. • Younker Bros., Des Moines, Iowa • May D & F, Denver, Colo. • J. L. Brandeis, Omaha, Nebr. • Kilpatrick, Omaha, Nebr.

BRENTWOOD INDUSTRIES Page 29
The Denver, Denver, Colo. • Joslin's, Denver, Colo. • Ramsay Dry Goods Co., Joplin, Mo. • The Jones Store Co., Kansas City, Mo. • Herbst, Inc., Fargo, N. Dak. • Griffith's Inc., Grand Forks, N. Dak. • Ramsay Dry Goods Co., Pittsburg, Kan. • Newman Dry Goods Co., Arkansas City, Kan. • Donaldson's, Minneapolis, Minn.

DYNEL Page 51
Wigs and hairpieces of Dynel modacrylic are sold in specialty and department stores and beauty salons throughout the country

EVA GABOR INTERNATIONAL Page 147
Eva Gabor Wig Boutiques, Kansas City, Mo. • Adler's, Kansas City, Mo. • Heer's, Springfield, Mo. • The Denver, Denver, Colo. • Bon Marché, Ogden, Utah • Missoula Mercantile Co., Missoula, Mont. • Kaufman's, Colorado Springs, Colo. • The Paris, Great Falls, Mont.

MATCHMAKER INDUSTRIES INC. Page 46
The Jones Stores, Kansas City, Mo. • Auerbach's, Salt Lake City, Utah • Hennessey's, Butte, Mont. • Joslin's, Denver, Colo. • Rhealee Shop, Wichita, Kan. • Duluth Glass Block Store, Duluth, Minn.

MONSANTO Pages 23, 24, 25
May D & F, Denver, Colo. • Dayton's, Minneapolis, Minn. • Stix, Baer & Fuller, St. Louis, Mo. • Macy's, Kansas City, Mo.

REID-MEREDITH, INC. Page 10
The Denver, Denver, Colo. • Neusteters, Denver, Colo. • Younker's, Des Moines, Iowa • Macy's-Innes, Wichita, Kan. • Dayton's, Minneapolis-St. Paul, Minn. • Macy's, Kansas City, Mo. • Famous-Barr, St. Louis, Mo. • Stix, Baer & Fuller, St. Louis, Mo. • Kilpatrick's, Omaha, Nebr.

SCHIAPARELLI WIGS Page 59
Joslin's, Denver, Colo. • ZCMI, Salt Lake City, Utah • Younker's, Des Moines, Iowa • Dayton's, Minneapolis, Minn. • Stix, Baer & Fuller, St. Louis, Mo. • The Jones Store, Kansas City, Mo.

MRS. SALISBURY

(Continued from page 147)

holy places such as Khabi Long-stok (the memorial to the brotherhood pact sworn between the Lepchas and the first Namgyal king), or along roads and paths. You can almost hear the *mantra* being repeated in the wind and feel that you are close to some power or God who is listening and watching over you. Before each planting season lamas take part in a ritual to pacify the devils, to ask that they let the villagers prosper and their crops flourish. If the devils are not sufficiently pacified, the people may become ill and plantings perish. Also prayer is offered asking that the birds not eat too many seeds; if they don't eat any, the crop will be too thick, so just enough is asked for. And at the time of harvest, as at year's end, there are festivals and dances in praise and remembrance of the past season.

If there is space, the lama can stay overnight with the family when he comes to assist them; and he is rewarded for his services with whatever the family can give—money, grain, fruit, vegetables, eggs, milk. ▼

MR. SALISBURY

(Continued from page 134)

seem to invest it. A famous traveler once described it as "full of enchantment," adding:

"Deep ravines and grotesque hills rear up to the cloudline into which melts the smoke of villages and monasteries. Upon the heights gleam banners, suburgans or stupas. Eagles vie in their flight with the colorful kites flown by villagers. . . . All is entangled. And all this earthly wealth shades into the blue mist of the rolling distances. A chain of clouds crowns the lower mist."

Sikkim is a vertical country. To travel two miles you must often go ten miles by jeep up and down and back and forth on interminable switchbacks, up into the clouds, down into the valleys with their roaring streams, and back up again. You look up to mountains and down to mountains and on the highest peaks and ledges—brave and bright against the walls of rhododendrons—prayer flags send their ceaseless messages to those of higher wisdom while monasteries, like medieval fortresses, raise their towers.

Travelers to Sikkim, climbing

up the trail from India, are surprised to find a people that laughs, a people with a natural gaiety, a people which, despite hardship, despite the simplest of lives, seems self-reliant and at ease.

When Nicholas Roerich, an artist, Orientalist, and mystic, made a pilgrimage to Sikkim nearly half a century ago, he observed:

"Out of the forest walks a peasant and his head is adorned with white flowers. Where is this possible? Only in Sikkim.

"Are the inhabitants of Sikkim poor? Where there are no riches there is no poverty. The people live simply. Upon the hills, amidst blossoming trees, stand the quiet little houses. Through the colored branches shine the bright stars and glimmer the snow-covered peaks. Here are people carrying their vegetables; here they pasture their cattle and smile kindly. Here with fairy-like music they walk the steep paths in wedding processions. Knowing of reincarnation they quietly cremate the bodies. And they are singing. They are often

singing. . . ."

The words were written almost fifty years ago. They apply today. The people are still singing. There still are no rich and no poor—only people, wresting their living from a precipitous land that seems to defy the very idea of giving man back any return for his sweat and labor. But the Sikkimese cope. They live on the slopes and in the shadow of the greatest and most sacred mountains of the earth. Around them the world trembles with threat and contagion, with prophecies of doom and realities of disaster. It is true that Sikkim is a backward country. There is much it needs, much it can learn from advanced America. But no one can travel its steep cliffs, spend even a few days under the spell of Kanchenjunga, live for a time with the people, attune with themselves and the simple conditions of their life, without emerging refreshed. There is much that Sikkim can learn and needs from us; there is much we can learn and need to learn from the jewel kingdom of the high Asian mountains. ▼

WEATHER

(Continued from page 128)

mitigation when pleading guilty to a crime. I remember the Baron Ricasoli would never get up until his valet had told him which wind was blowing. When staying in London once, the faithful valet drew back the curtains and observed, "It is the wind from

Siena, my lord."

At my own house in the country, I have the thing well calculated. If I can hear the church bells, it means rain. If I can see the tower of the neighboring mansion, it means some rain. If there is lightness by the woods, it means it may rain but it might clear up. The whole thing is so absorbing that I never notice what actually transpires. There

may be those who say this isn't good enough. For them I can only recommend a huge Perspex dome, but I would remind them that in that huge building at Cape Kennedy a whole new private weather develops.

Of course there were surely Robert Benchley—who said that the only way to beat the weather was to stay in bed. Even for such despondency I have a

good tip. Beware of electric blankets—"to sleep, perchance to steam," as S. J. Perelman said. In Italy there is a device called a priest. It is a birdcage-shaped thing. Inside it hangs a bowl full of glowing charcoal. Nothing in the world makes a bed so warm and happy. Though why so hot an object which one takes to bed should be called a priest I would not care to speculate. ▼

introducing . . .



It's magic for any skin. Fabulini for a newer younger looking skin, soft, moist, gleaming with health. A super rich emollient creme for dry and extra dry skin care. Perfect after tan — after ski. Dermatologist Recommended. Send \$12.50 for a generous 4 oz. jar. Michigan residents include 4% sales tax.

Fabulini

Northland Medical Bldg. Suite 106
Southfield, Mich. 48075

VOGUE PATTERNS

(Continued from pages 128-129; other views, yardages, details)



Above left: Swingy skirt and button-up jump-shorts. Vogue Pattern 8167. Sizes 8 to 16. Size 10 skirt requires 1 $\frac{3}{8}$ yards, and jump-shorts 3 $\frac{1}{2}$ yards of 45" fabric. \$2. In Canada, \$2.20. Above right: Flippy shirtdress and shorts. Vogue Pattern 8149. Sizes 8 to 16. Size 10 requires 3 $\frac{1}{2}$ yards of 45" fabric. \$2. In Canada, \$2.20.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL FROM VOGUE PATTERN SERVICE, P. O. BOX 549, ALTOONA, PA. AND IN CANADA, AT P. O. BOX 4042, TERMINAL A, TORONTO 1, ONT. FOR FIRST CLASS MAIL, PLEASE ADD 10¢ FOR EACH PATTERN ORDERED. NOTE: CALIFORNIA AND PENNSYLVANIA RESIDENTS ADD SALES TAX.

TRAVEL PLOT

What to take, what to wear in the warm-weather places

Fashion details for pages 136-143.



PAGE 136
Classic mid-calf khaki trench coat. By Saint Laurent Rive Gauche; of polyester and cotton. About \$150. At Saint Laurent Rive Gauche; Kaufmann's; Sakowitz; Rive Gauche, Beverly Hills. Earrings by Lanvin for D.M.A.



PAGE 138
Beige-and-black tie-dyed silk chiffon poncho and black chiffon pants. By Halston Limited. Poncho, \$200; pants, \$150. Bracelet by Sondra S. for Eye Plus.



PAGE 138
White knit shirt with khaki-colored poplin button-tab, yoke and cuffs; matching button-up khaki skirt with two big pockets. Traina Sport by Kay Unger. Shirt, of cotton-and-rayon knit, about \$35. Skirt, of Dacron and cotton (Klopman fabric), about \$28. Both at Lord & Taylor; Jordan Marsh, Florida.



PAGE 138
Short white safari jacket and matching jeans. By De Noyer; of cotton poplin. \$70. Espadrilles by Jacques Cohen, at Miller Eye.



PAGE 139
Tan shirtdress with narrow tucks on the front and matching wrap belt. Maxime de La Falaise for Blousecraft; of Dacron and cotton (Klopman fabric). \$44. Late delivery at Bonwit Teller. Earrings by Judith Leiber. Dynasty watch. Bell & Howell camera.



PAGE 139
Long navy cotton T-shirt. By Jax, \$6. Belt by Canterbury. Grandoe gloves. Dynasty watch. Binocular case: Hunting World.



PAGE 140
Swingy pleated black jersey dress with big white shirt collar and cuffs. By Victor Joris for V & J Design; of rayon matte jersey (Jasco Fabrics). About \$240. At Bonwit Teller; Sakowitz.



PAGE 140
Brown-and-white lion-print shirtdress, with a spare little sleeveless brown wool pull. By Giorgini; of acetate-and-nylon crêpe (Yves Gonné fabric). Dress, about \$55; sweater, about \$20. At Lord & Taylor; J. W. Robinson.



PAGE 142
Cream-colored polished broadcloth hip-length safari jacket and matching straight pants. By Anne Klein for designers' Melange; of polyester and cotton. Jacket, about \$140; pants, about \$60. At Miss Bergdorf of Bergdorf Goodman; Jordan Marsh, Florida. Bell & Howell camera. Binocular case: Hunting World.



PAGE 142
Amber print evening dress with tiny tucks on the bodice and small cap sleeves. By Adolfo; of acetate-and-rayon crêpe de Chine. About \$230. At Saks Fifth Avenue.



PAGE 142
White-on-white striped cotton shirt. At The Custom Shop. \$14. Riviera sunglasses.



PAGE 143
Stripe-y knit pull—black on off-white, space-dyed in pale tints of mauve, green, and yellow. By Hark; of acrylic and rayon. About \$20. At Bonwit Teller; Jordan Marsh, Florida.



PAGE 143
Black-on-black jacquard acetate-and-rayon crêpe de Chine evening dress with a swingy bias-cut skirt. By Adolfo; \$225. At Saks Fifth Avenue.

ACCESSORY INFORMATION

Page 72: Chelsea Cobbler boots.

Page 74: Hat by Crescendoe-Superb. Handcraft scarf. Gloves by Bonnie Cashin for Crescendoe-Superb. Battani belt bag. Pants by Halston International. Charles Jourdan boots.

Page 75: Boots by Laura Tosato for I. Miller.

Page 76: Madcaps hat. Crescendoe-Superb gloves. Turtleneck by Pringle of Scotland. Canterbury belt. Palizzio shoes.

Page 77: Madcaps hat. Belt by Canterbury. Bonnie Doon knee socks. Desert boots at Hunting World.

Page 78 (top): Hat by Kae Yoshida. Gloves by Bonnie Cashin for Crescendoe-Superb. Ferragamo boots at Saks Fifth Avenue.

Page 78 (bottom): Adolfo hat. Grandoe gloves. Boots by Jerrold Edouard.

Page 79: Bag by Suarez. Shoes by Palizzio.

Page 80 (left): Jewelcase scarf. Canterbury belt. Pants by Mister Pants.

Page 80 (center): Handcraft scarf. Tights and socks by Bonnie Doon. Boots by Connie.

Page 80 (bottom right): Gloves by Fownes. Alice Stuart shirt. Halston International pants. Bonnie Doon knee socks. Famolare clogs.

Page 81 (top left): Adolfo hat. Giorgini shirt. Pants by Halston International. Crescendoe-Superb gloves. Charles Jourdan shoes.

Page 81 (right): Sweater at De Noyer. Ruza Creations cuff. Pants by Halston International. Handcraft scarf. Boots by Palmroth of Finland.

Page 82: Glasses by Vision Unlimited. Adolfo hat. Van Raalte gloves. Pants by Mister Pants. Chelsea Cobbler boots.

Page 83: Hat by Hunting World. Handcraft scarf. Knickers by Jax.

Page 90: Superb-Crescendoe cap, at Bloomingdale's. Renauld glasses. Gloves by Bonnie Cashin for Crescendoe-Superb, at Bloomingdale's. Bracelet by Lanvin for D.M.A. Biba clogs.

Page 91: Glasses by Camille Unglick for Paris Collections. Pants and sweater by Halston Limited. Belt and bracelets by Trika. Mario Valentino boots.

Page 92 (left): Halston hat. Bracelet and necklace by Elsa Peretti for Halston. Lucien Piccard ring.

Page 92 (right): Glasses by Camille Unglick for Paris Collections. Monet chains. Belt by Anne Klein for Calderon. Vendôme watch. Bag at Hunting World.

Page 93: Glasses by Gösta for Paris Collections. Gloves by Bonnie Cashin for Crescendoe-Superb. Halston International turtleneck. Belt by Alexis Kirk. Chadbourn tights.

Page 118 (1): Glasses by Vision Unlimited. Watch by Pierre Cardin for Lucien Piccard, at Bloomingdale's. Kayser gloves. Mario Valentino shoes.

Page 118 (3): Grandoe gloves, at Bigi at Bergdorf Goodman. Belt by Anne Klein for Calderon. Vendôme watch at Franklin Simon. Adler knee socks. Shoes by Connie.

Page 119: Glasses by Vision Unlimited. Rosanna sweater. Capezio dance tights. Gloves by Bonnie Cashin for Crescendoe-Superb. Elgin watch. Golo shoes.

Page 120 (1): Shirt and tie by The Custom Shop. Umbrella at Uncle Sam's Umbrella Shop. Mario Valentino boots.

Page 120 (3): Handcraft scarf. Mark Cross bag. Gloves at Hunting World. Boots by Olofdaughters.

Page 121: Monet necklace. Adonis belt. Kay Fuchs gloves. Shoes by Yves Saint Laurent.

Page 122 (2): Handcraft scarf at Bonwit Teller. Shirt at The Custom Shop. Duffel by Paul Iwao. Grandoe gloves. Boots by Marianne Tater.

Page 122 (3): Schiaparelli bodysuit. Bag at Hunting World. Gloves by Viola Weinberg.

Page 123: Gottesman gloves. Calderon belt. Famolare boots.

Page 124 (1): Grandoe gloves. Gruen watch.

Page 124 (2): Sweater and pants by Calvin Klein. Umbrella at De Noyer. Latinas boots.

Page 124 (3): Napier earrings. Handcraft scarf, at Bonwit Teller. Adonis belt. Eskiloos by Uniroyal boots.

Page 125: Napier earrings. Turtleneck by Calvin Klein. Belt by Millinari Originals. Grandoe gloves. Hanes tights. Shoes by Mario Valentino.

Page 126 (1): Earrings by Donald Stannard.

Page 126 (2): Gloves by Crescendoe-Superb.

Page 126 (3): Vision Unlimited glasses. Grandoe gloves. Bag by Bill Smith for Mark Cross. Boots by Silvia of Fiorentina.

Page 128: Schiaparelli bodysuit. Alexis Kirk earrings. Bracelets by Bergère. Belt by Marcia Breen. Aris gloves.

Page 129: Givenchy scarf, at Bloomingdale's. Bag by Bonnie Cashin for Coach Leatherware. Kayser gloves. Phoenix tights. Shoes by Yves Saint Laurent.

The Literary Guild is all the books you want to read.



Join now. Any 4 for \$1.

You merely agree to buy four other books during the coming year.

It's all here. A selection as varied as the world around you. From the latest best sellers to an in-depth study of Civilisation. From a behind-the-scenes look at who really controls the nation's economy to the newest Irving Stone. The Literary Guild gives you books that take you wherever you want to go.

And we save you money while we're doing it. Guild books are offered at an average of at least 30% below the prices of publishers' editions, plus a small charge for shipping and handling. Join today. The world doesn't wait. Neither should you.

Literary Guild of America, Inc.

Dept. 10-VEX, Garden City, N.Y. 11530

Please accept my application for a trial membership in the Literary Guild and send me the FOUR books or sets whose numbers I have printed in the four boxes below. Bill me only \$1 plus shipping and handling for all four. If not delighted, I may return them in 10 days and this membership will be canceled.

I do not have to buy a book every month—only as few as four the first year—and may resign any time after purchasing four books. All selections and alternates will be described to me in advance in the Literary Guild magazine sent free each month. If I wish the monthly selection, I need do nothing; it will come to me automatically. Whenever I prefer an alternate, or no book at all, I simply give instructions on the convenient order form. The prices of the books offered will average 30% below the prices of publishers' editions. (A modest charge is added for shipping and handling.) For each monthly or alternate selection I accept, I may choose a bonus book from the special catalog at a fraction of the already low Guild price—often for as little as \$1.

--	--	--	--

Mr. _____
Mrs. _____
Miss _____ (Please Print)

Address _____

City _____

State _____ Zip _____

Members accepted in U.S.A. and Canada only. Canadian members will be serviced from Toronto. Offer slightly different in Canada.

50-G894

122. **THE RA EXPEDITIONS**
Thor Heyerdahl.
(Pub. edition, \$10.00)

49. **PENMARRIC**
Susan Howatch.
(Pub. edition, \$8.95)

159. **THE GIFT HORSE**
Hildegard Knef.
(Pub. edition, \$7.95)

61. **IN THE SHADOW OF MAN**
Jane Goodall.
(Pub. edition, \$10.00)

409. **MADAME**
Patrick O'Higgins.
(Pub. edition, \$7.95)

77. **AMERICA, INC.**
Morton Mintz and Jerry S. Cohen.
(Pub. edition, \$10.00)

120. **CAPONE**
John Kobler.
(Pub. edition, \$8.95)

158. **THEIRS WAS THE KINGDOM**
R. F. Delderfield.
(Pub. edition, \$8.95)

204. **SUMMER OF THE RED WOLF**
Morris L. West.
(Pub. edition, \$6.95)

208. **THE SHADOW OF THE LYNX**
Victoria Holt.
(Pub. edition, \$6.95)

219. **QB VII**
Leon Uris.
(Pub. edition, \$7.95)

368. **ON INSTRUCTIONS OF MY GOVERNMENT**
Pierre Salinger.
(Pub. edition, \$6.95)

117. **THE DOUBLEDAY BOOK OF INTERIOR DECORATING**
Albert Kornfeld.
(Pub. edition, \$11.95)

144. **THE EXORCIST**
William Peter Blatty.
(Pub. edition, \$6.95)

270. **BETWEEN THE HILLS AND THE SEA**
K. B. Gilden.
(Pub. edition, \$7.95)

304. **WHEELS**
Arthur Hailey.
(Pub. edition, \$7.95)

308. **THE PASSIONS OF THE MIND**
Irving Stone.
(Pub. edition, \$10.00)

791. **VOLUME TWO: MASTERING THE ART OF FRENCH COOKING**
Julia Child
Simone Beck.
(Pub. edition, \$12.50)

346. **HONOR THY FATHER**
Gay Talese.
(Pub. edition, \$10.00)

50. **BEAR ISLAND**
Alistair MacLean.
(Pub. edition, \$5.95)

282. **"DO YOU SINCERELY WANT TO BE RICH?"**
Godfrey Hodgson, Bruce Page and Charles Raw.
(Pub. edition, \$8.95)

333. **CIVILISATION**
Kenneth Clark.
(Pub. edition, \$15.00)

18. **THE GREAT NOVELS OF ERNEST HEMINGWAY**
The Sun Also Rises, For Whom the Bell Tolls, A Farewell to Arms.
3 vols. count as 1 choice
(Pub. editions, \$13.95)

350. **STORY BIBLE**
Pearl S. Buck.
(Pub. edition, \$7.95)

374. **WONDERLAND**
Joyce Carol Oates.
(Pub. edition, \$7.95)

29. **VICKY**
Daphne Bennett.
(Pub. edition, \$10.00)

53. **ADDIE PRAY**
Joe David Brown.
(Pub. edition, \$6.95)

209. **MACRAMÉ—THE ART OF CREATIVE KNOTTING**
Virginia I. Harvey.
(Pub. edition, \$8.50)

45. **THE BELL JAR**
 Sylvia Plath.
(Pub. edition, \$6.95)

100. **WE SPEAK NO TREASON**
Rosemary Hawley Jarman.
(Pub. edition, \$8.95)

329. **INTIMACY**
Gina Allen and Clement G. Martin, M.D.
(Pub. edition, \$6.95)

243. **CREWEL EMBROIDERY**
Erica Wilson.
(Pub. edition, \$7.50)

91. **THE VERTICAL SMILE**
Richard Condon.
(Pub. edition, \$6.95)

30. **NIGHT OF THE WHITE BEAR**
Alexander Knox.
(Pub. edition, \$5.95)

322. **DON'T LOOK NOW**
Daphne Du Maurier.
(Pub. edition, \$6.95)

326. **KENNEDY JUSTICE**
Victor Navasky.
(Pub. edition, \$10.00)

240. **F. Scott Fitzgerald: TENDER IS THE NIGHT, THIS SIDE OF PARADISE, THE GREAT GATSBY, THE LAST TYCOON**
4 vols. count as 1 choice.
(Pub. editions, \$16.35)

55. **John Steinbeck: THE GRAPES OF WRATH, THE WINTER OF OUR DISCONTENT, THE SHORT NOVELS**
3 vols. count as 1 choice
(Pub. editions, \$18.50)

The Guild offers its own complete, hardbound editions, sometimes altered slightly in size to fit special presses and save members even more.

*Practically
perfect,
we said.*



For a year now, we've been telling you how great Teijin Teviron is. How it's new and different. Wash and wear hair with a style that stays there, till you change it. And the closest thing yet to Nature's own, only better.

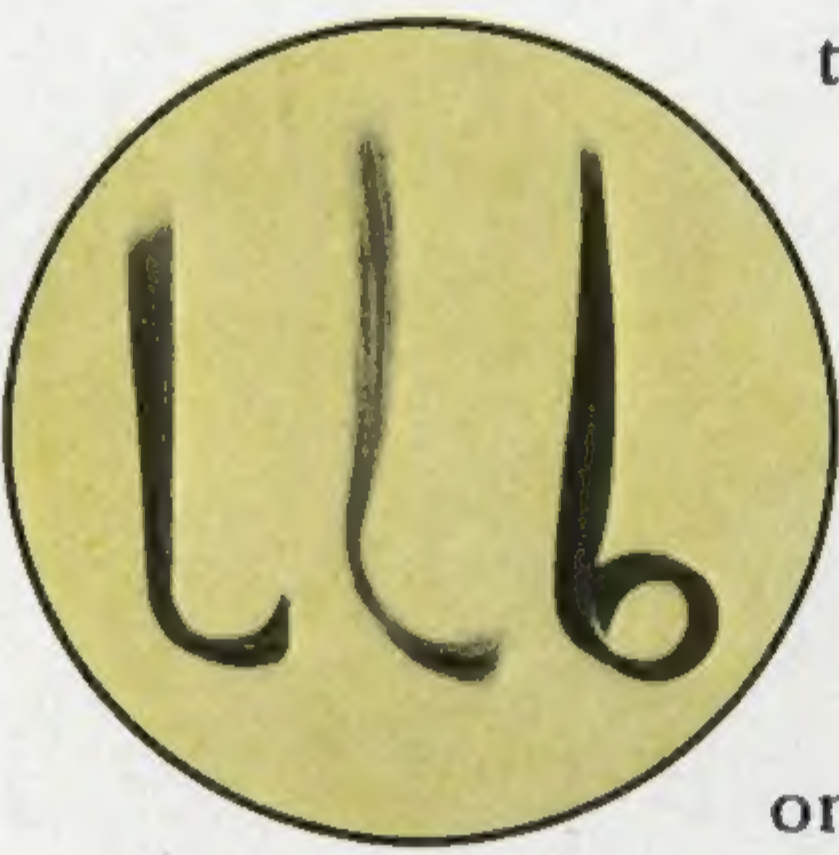
Yes, that's what we've been telling you. But so has everyone else. Must be confusing.

So, unless you've worn a wig made of Teviron, please allow us to explain why we think our fiber is practically perfect.

First, it is new and different. Teviron is the only synthetic wig fiber made of 100% pure vinyon and specially formulated without plasticizer. At the moment, anyway. And therein lies the basis for two of our claims. Superior curlability. And the fact that you, yourself, can change the style. Unlike the modacrylics (which are set at comparatively high temperatures),

Teviron's "factory" set can be re-styled at lower temperature, about the same heat as your own head can stand.

This means that you can change the style, at home with an instant haircurler if you like, and it will change – and hold through repeated brushings. We don't suggest you try instant hairsetting on your present wig. We did with



Teviron and two of the better known synthetics. Ten minutes each on identical instant curlers. That's Teviron on the right.



Texture? Look into the microscope. That's human hair on the left, with Teviron next. The other two are the other synthetic. On the luster scale, Teviron is the one right next to Nature. Not too bright, not too dull. And ultraviolet light tests proved it won't change color no matter what, because we use an uncommon dyeing process and a more expensive "stable" dye.

Oh yes, there's one more thing about Teviron. It's fun to say. "Tāy-jīn Těv-ē-rōn!" From the laboratories of Japan's leading synthetic fiber maker.

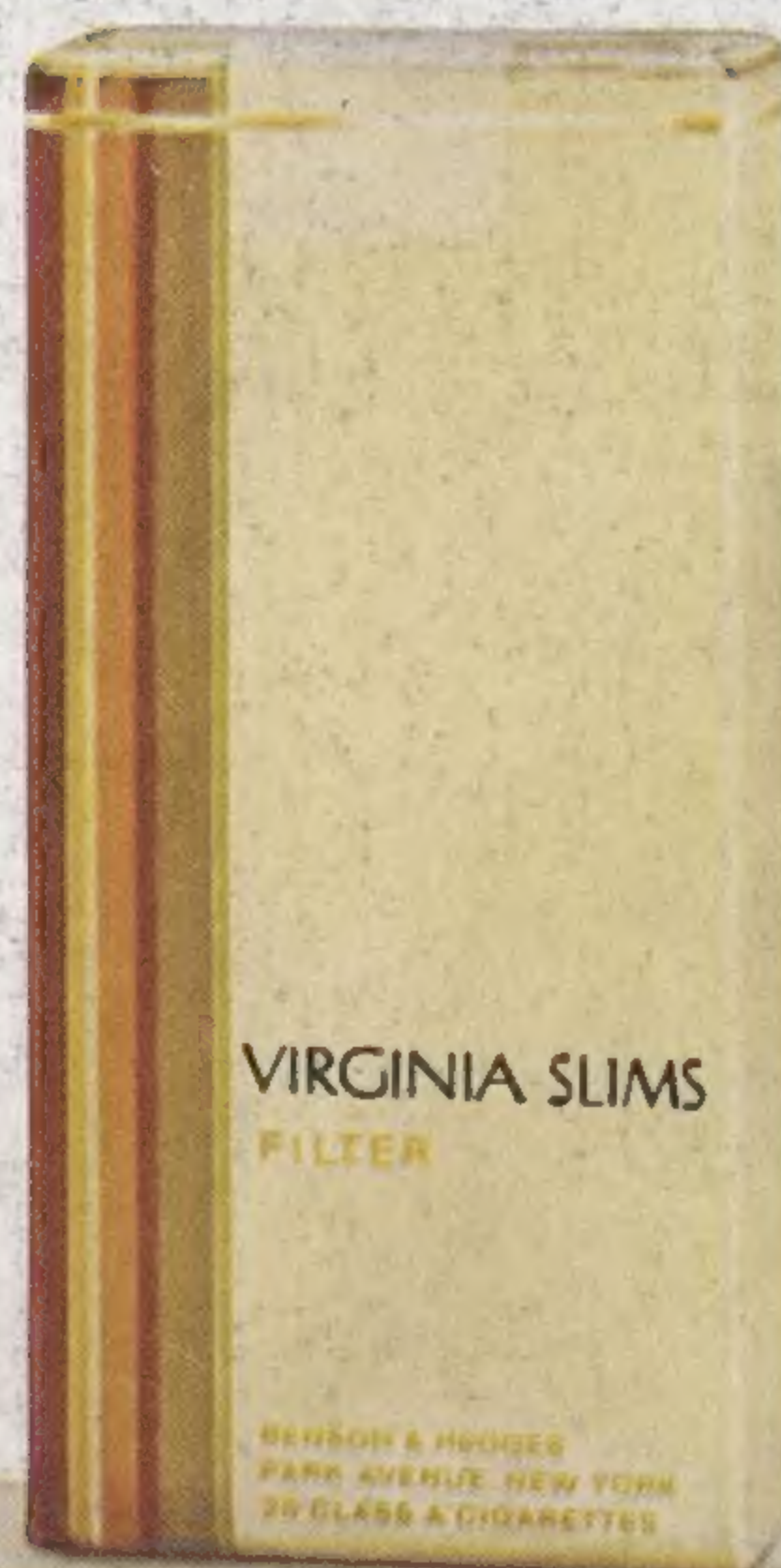
New **TEIJIN Teviron®** *(It's wigcraft!)*

TEIJIN **TEIJIN LIMITED**
TOKYO & OSAKA JAPAN

TEIJIN AMERICA, INC. 80 Pine Street, New York, N.Y. 10005, U.S.A. Phone: WHitehall 4-3280
C. ITOH & CO., (America) INC. 245 Park Avenue, New York, N.Y. 10017, U.S.A. Phone: 212 986 7900



You've come a long way, baby.



**VIRGINIA
SLIMS.**

Slimmer than the fat cigarettes men smoke.
With rich Virginia flavor women like.

Warning: The Surgeon General Has Determined That
Cigarette Smoking Is Dangerous to Your Health.

Regular & Menthol: 18 mg. "tar", 1.2 mg. nicotine av. per cigarette, FTC Report Nov. '70